

**IN THIS ISSUE:** CONDUCTORS AND THE SYMPHONIC REALM—By Frederick Stock

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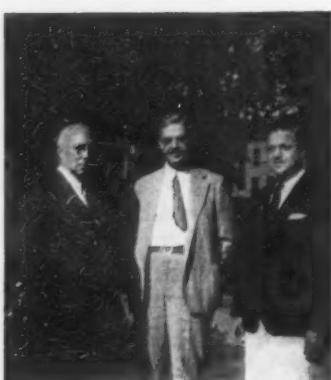
**MYRA HESS**  
Pianist



SOL HUROK AND THE SAENGERKNABEN,  
coming here this season for its first tour.



MR. AND MRS. LAURITZ MELCHIOR,  
returning to Paris by airplane from the Covent Garden Opera season in London for the  
tenor's guest appearances at the Grand Opéra.



DUDLEY BUCK  
(center) at the University of Minnesota,  
where he held lecture and demonstration  
classes this summer, with Carlyle  
Scott (left), head of the university's  
music department, and Cecil Birder,  
member of the voice faculty of the uni-  
versity, a pupil of Mr. Buck.



GEORGES MIQUELLE,  
cellist, has spent the summer playing  
with the orchestra at Chautauqua, N. Y.,  
and as a member of the string quartet  
there. Mr. Miquelle left the middle of  
September to fulfill engagements in the  
East. He plays with the orchestra at the  
Worcester (Mass.) Festival in early  
October, going from there to take his  
place as solo cellist with the Detroit  
Symphony Orchestra.



QUEENA MARIO AND ROSE  
BAMPTON,  
her pupil, both of the Metropolitan  
Opera Company, at Southampton, N. Y.



CARL ALWIN,  
conductor of the Vienna Opéra, to tour  
America again this season as conductor-  
accompanist for his wife, Elisabeth Schu-  
mann, has written a hymn entitled *The  
Sacred Goal*, which had its Vienna  
première at the concert held in connection  
with the Congress for World Peace.  
(Photo by Fayer, Vienna.)



PROF. CARL FLESCH  
surrounded by members of his summer  
class in Baden-Baden.



THE NEW YORK STRING QUARTET ON VACATION  
in the Green Mountains, Vt. Left to right, Ottokar Cadek, Jaroslav Siskovsky, Ludvik  
Schwab and Milton Prinz.



LOTTE LEHMANN AT CAP ANTIBES ON THE RIVIERA.  
The opera and Lieder singer returns to this country in November to open her American  
tour in Philadelphia. Her first New York recital is scheduled for November 28 at Carnegie  
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New York, Saturday,  
October 1, 1932

## Szymanowski's Work Enjoyed at Three Choirs Festival

Vaughan Williams' Te Deum Heard First Time Anywhere—William Walton's Viola Concerto Scores Outstanding Success—Florence Easton in Fine Performance of Elijah

By FERRUCCIO BONAVIA

WORCESTER, ENGLAND.—The importance attached in England to the yearly meeting of the Three Choirs (of Gloucester, Worcester and Hereford) may perhaps be something of a puzzle to those who are not conversant with the conditions of musical life in England. Certainly the fascination the festival exerts should not be measured solely by its musical achievements, notable as they sometimes can be. Tradition and custom contribute to it, for these meetings date from the year 1715. There is the charm of old towns where time has left many and noble evidences of its passing and where modernity's progress is far from rapid. The season adds its spells, for in September our thoughts begin to turn from the present and the future to the past; from covering mists and chilly airs to the glorious summer sun.

To crown it all, this West Country has been the cradle of many a musician who left his mark on English art. Within two or three miles of Worcester (where the festival was held this year) is the birthplace of Edward Elgar; Gustav Holst was born at Cheltenham; Hubert Parry, though born in Bournemouth, belongs to Gloucester, and Gloucestershire also claims Vaughan Williams. And these are but the best known of many. No wonder, then, if the glamor of it all is on us and we give ourselves up to the tranquillity, the peace of mind which we presume to be portion of all who live within sight of the smooth waters of Severn and Wye and hearing of the Cathedral bells.

Of course, it will not do to suppose that even here all is for the best in the best possible world. If rumor can be trusted, gossip is as busy in these cathedral towns as in other provincial centres. The accommodation in various hotels is expensive yet primitive, although it would be an exaggeration to suppose that it dates, like the festival, from 1715. Then there are the obvious difficulties of organizing a four days' festival with distinct bias for religious and, possibly, Anglican music. For there are only two secular programs in the whole festival. The orchestra can be overworked without much danger; but not the chorus. Soloists are not so easily picked when one lives a considerable distance from London. The texts must be submitted to the close scrutiny of cathedral clerics, and Cardinal Newman's Dream of Gerontius has been retouched here and there so as not to hurt the susceptibilities of devout Anglicans.

SIR IVOR ATKINS IN COMMAND  
Considering, moreover, the difficulties of a cathedral organist who is called upon once

every three years to bear the responsibilities as well as the honorable duties of conductor and organizer-in-chief of such a scheme, it must be admitted that Sir Ivor Atkins acquitted himself with credit this year. The Worcester choir, reinforced by a contingent from Gloucester and one from Hereford (the "three choirs" business is little more than fiction) showed praiseworthy efficiency, especially in those compositions which did not try its mettle too far.

They could produce a rich body of tone of the kind most suited to such music as that of Thanks Be to God in Elijah and All We

Like Sheep in Messiah. They tackled manfully more exacting things, like Gustav Holst's The Hymn of Jesus and the novelties of this year's performance—Vaughan Williams' Magnificat (world première) and Karol Szymanowski's Stabat Mater (first performance in England). These, at any rate, made it clear that Sir Ivor Atkins had done his best to prepare the singers adequately for their severe test.

Purely as a conductor and an interpreter of great music, Sir Ivor is not wholly free from certain not uncommon and human weaknesses. In a piece of music which rattles along at a swinging pace, he is rather apt to let things go their own way without check or hindrance. This may be meant as a protest against the prevailing custom of those who never allow music to follow its natural course and must always pull and tease rhythm and accent. But it can be carried too far. There were one or two moments when the choir seemed to be rushing on uncontrolled and to reach the final chord together more by good fortune than by human virtue. In the monumental choruses

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## Berlin's Tonal Season Starts With Opera

Promised Deluge of Orchestral Courses but Few Novelties  
Klemperer to Conduct Staatsoper Concerts—Municipal  
Opera's Re-Staged Siegfried—Otello Restored

By HERBERT F. PEYSER

BERLIN.—Although Berlin does not attain its concert pitch till late September or early October, the present stirrings beneath the surface indicate that the approaching season will be an unusually active one—more active, possibly, than last year. In spite of evil times and dire predictions there will be recitals, symphonic doings and choral events in inundating abundance. There is something curiously paradoxical about the whole situation. On the one hand people are telling us that this will be the most perilous and terrible winter of all. On the other, music-lovers are eating the air promise-cramped.

The Berlin Philharmonic, for one, has a heavy season ahead of it. It is to play more than half a hundred concerts under half a dozen conductors in the metropolis alone. The Furtwängler series, beginning October 16, numbers ten pairs of concerts. Bruno Walter will conduct five times and Eugen Jochum, the new director of the Berlin Rundfunk, six. Erich Kleiber, relinquishing the symphonic jousts of the Staatsoper orchestra to Otto Klemperer, is to lead six Philharmonic concerts, beginning with a Stravinsky-Dvorák-Tschaikowsky program on September 21. Under the auspices of the Berlin Society of the Friends of Music, Heinz Unger is to conduct four Philharmonic events. The popular Sunday series will be cared for, as usual, by Prof. Julius Prüwer.

A glance at the programs and the list of soloists makes it clear that, in the first place, the Philharmonic is not going to propagate much modernistic music this year and that, in the second, the assisting artists are going

to be preponderantly German. The wave of nationalism which, for good or ill in these bygone months swept over the country, has washed the roster almost clean of foreigners. The non-German names one encounters, like Piatigorsky, Prokofieff, Novotna and Erik Morini, are merely the exceptions that prove the current rule. For the moment, a foreigner has little chance of a hearing in Berlin unless he gives his own concert. This must not be construed as a symptom of a change in the popular taste. It is simply a reflex of political conditions. It will be interesting and instructive to see whether it affects in the slightest the public idolatry of "outlanders" like Cortot, Thibaud, Giannini or Graeber.

### PROKOFIEFF WORLD PREMIÈRE

In addition to the soloists just mentioned, the Philharmonic programs will be ornamented by a number of other more or less familiar names. On the same evening that Serge Prokofieff gives the world première of his new piano concerto, Paul Hindemith is to play the solo viola part in the Harold Symphony of Berlioz. Heinrich Schlusnus, Maria Ivogün, Edwin Fischer, Simon Goldberg, Carl Flesch, Lubka Kolessa and Elly Ney are other contributors to the Furtwängler programs, on the last of which the conductor will himself appear as soloist in one of the Bach clavier concertos. Late in February Furtwängler gives a Brahms centennial program (with Carl Flesch as soloist in the violin concerto). The only novelties listed in the series are, apart from the Prokofieff concerto, a passacaglia for orchestra by Josef Marx, a suite by Günther Raphael, and Honegger's new Mouvement Symphonique.

The Bruno Walter concerts, which open on October 23 with the Verdi Requiem, offer nothing newer than a dance suite from Strauss' ballet Schlagobers. Walter, too, will have his Brahms celebration (in De-

(Continued on page 20)

## Arturo Toscanini Back in America

The SS. Bremen, docking in New York September 29, brought Arturo Toscanini to resume his duties as conductor of the New York Philharmonic Symphony Orchestra, whose season opens with a pair of concerts October 6 and 7. On his way to Cherbourg Toscanini passed through Paris, where he received the commander's cravat of the Legion of Honor in recognition of his interest in French music. As will be remembered, he conducted Debussy's La Mer last July at the memorial concert in Paris when the French Government unveiled a statue of the composer. Toscanini reports that since his recent rest cure on Lake Maggiore he has recovered completely from the trouble with his right arm which interfered with his activities last season.

## METROPOLITAN OPERA BROADCASTS TO CONTINUE

M. H. Aylesworth, president of the National Broadcasting Company, announces that this network will continue to send out portions of operas from the Metropolitan Opera House, New York, this season. These broadcasts, which are to begin shortly after the opening of the Metropolitan season, November 21, are scheduled for at least once a week.

## New Prospects Dawn for Zürich

Sigrid Onegin a Regular Member  
—New Management and a Virtually New Company—Interesting Repertoire — Opens with Meyerbeer's Prophet

By JOSEF KISCH

ZÜRICH.—A festive production of Meyerbeer's *Le Prophète*, with Sigrid Onegin as Fides, served to open the new season of the Zürich Municipal Theatre, and to usher in the new Schmidt-Bloss régime. Onegin, who aside from her American activities is to be associated permanently with the Zürich Opera, exhibited her complete mastery in an interpretation which recalled the greatest traditions, both vocally and histrionically.

Her partners, Maria Bernhardt-Ulrich and, in the title role, Albert Seibert, proved entirely worthy of the eminent contralto. Dr. Robert Kolisko conducted with energy and verve, and the stage direction of Hans Zimmermann supplied a background in appropriate mood. Onegin's next performance, as Carmen, is awaited with expectant pleasure.

### LEHAR HIMSELF

With Franz Lehár himself at the conductor's desk, the second night presented the first performance here of *The Land of Smiles*, which brought back to Zürich Paula Brosig, once a member of our Opera, who in the meantime has become an operetta artist in Vienna. Both she and a new tenor, Lysandro Johannides, were greeted with storms of applause, and Lehár, of course, was the subject of ovations.

A new operatic era has been ushered in for Zürich with these performances, for the present management has provided a company and repertoire which compare favorably

(Continued on page 8)

## Wagner's Holy Supper to Have American Première

Cleveland Orpheus Choir Will Present Score Discovered in London — Other Choral Organizations Plan Brilliant Season

By ROSA H. WIDDER

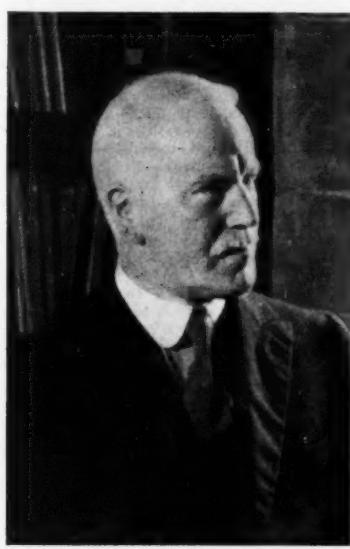
CLEVELAND, O.—Charles D. Dawe, director of the Orpheus Choir of this city, sought a novelty in the various musical libraries in London this summer and discovered the score of *Das Liebesmahl der Apostel* (The Holy Supper of the Apostles) which Wagner composed in 1843 after the Flying Dutchman and before *Tannhäuser*. Mr. Dawe has made preparations for an elaborate presentation of the work. A large symphonic orchestra is required for the score and the chorus is divided into four choirs. No record of an American performance is available and it is believed

(Continued on page 8)

## Ricci Makes Berlin Début

(By special cable to the Musical Courier)  
BERLIN.—Ricci was received cordially in his Berlin début. The audience included many notables in various fields, among them Chancellor von Papen, Gerhard Hauptmann and Albert Einstein. Berlin reviewers generally credit Ricci with great talent, and praise his technique and tone quality, revealed in a program containing works of Bach, Vieuxtemps, Beethoven, Tschaikowsky, Sarasate and Ries. However, his more individual artistic qualities are considered still undeveloped.

HERBERT F. PEYSER



SIR IVOR ATKINS,  
conductor in chief of the Worcester (England) Three Choirs Festival. (Right) Cathedral, where the Three Choirs Festival was held.



# CONDUCTORS AND THE SYMPHONIC REALM

By FREDERICK STOCK

**W**ITHIN a few more weeks another season of music will be on its way throughout this country, when the conductors of our orchestras have returned from abroad with trunks full of new scores to be offered to their patrons during the season close at hand.

The searching for novelties presents many interesting phases in the life of a symphony conductor. And what a delight we all take in telling the newspaper reporters of our hunts and trophies, so that a proper degree of publicity may be gained from it; as this, according to our managers, is always desirable from a box-office point of view.

However, the arrival of the conductors is not always greeted with unanimous joy, for I well remember the day when the late but justly famous Bert Lester Taylor (of the former Line O' Type in the Chicago Tribune) spoke as follows: "Fred Stock of the Chicago Symphony Orchestra arrived in town yesterday, loaded down with new music. Please, Freddy, leave it in those trunks and don't open them up on our account." Fortunately, perhaps, I am not returning to Chicago armed with an array of European novelties, as I did not set foot on foreign soil this summer. Instead I basked in California sunshine and enjoyed myself conducting a few summer concerts, being content for the first time in many years with scanning the catalogues of domestic and foreign publishers for the most promising novelties, which, as usual, are offered in amazing profusion.

#### THE CHAOTIC BEGINNING

This new music soon will be put before the various orchestras for first reading and try-out in rehearsal. And then trouble begins, for in many cases the works, collected with so much care, sound vastly different than expected. Many of them do not "sound" at all, at least not at first reading, when it is mostly a case of trying to play the right notes in the right time. The result often is obvious bedlam. However, conductors these days are not so easily discouraged, and with a polite, "We will try this again tomorrow," the new score is laid aside and another taken up in the process of "doing" the novelties. The result is usually the same and dismay begins to creep into the conductor's heart. He is hardened to this, however, and knows that it would betray lack of faith were he, at such an early stage, to voice discouragement and disapproval, bound to reflect on his wisdom and judgment in matters pertaining to new music.

It is generally assumed that the conductors of our large orchestras can completely and accurately read and appraise a new work at a glance, no matter how intricate or bizarre its contents, but we all know that the judging of a novelty without trying out in rehearsal is one of the most grueling jobs a conductor has to tackle. Of course, there are scores and scores; some can easily be judged on their merits by an experienced *Kapellmeister*, but others (most of those by contemporary composers) bristle with difficulties and problems of a new kind apt to baffle even the most astute and rouined of any of us.

In those good old days that we talk so much about, all this was more simple, as the standards of musical intelligence among orchestral players were not nearly so high and the conductor had a fair chance to bluff his way through at the first rehearsal, thereby feeling his way and learning the new work. Now, however, wee betides the conductor who would dare try out a novelty with his orchestra before having given it thorough study. The remarkable advancement in the general intelligence of orchestral players has produced not only expert instrumentalists but also first class musicians possessing a high degree of knowledge as theorists and whose average musicianship is extraordinary.

#### MUSIC OF TODAY

The modern output in symphonic creation concerns itself with works which reflect our own age, one largely machinistic, and bereft of the romantic and idealistic. With most of our contemporaries manner has taken precedence over matter. To quote Hans von Bülow, some forty-five years back, "They have nothing to say; they don't know how to say it, but all this they orchestrate most brilliantly." Technical proficiency has superseded real inspiration, mere skill supplanted fine melodic invention, and the writing of symphonic music has assumed formalistic rather than inspirational trends of thought. In this respect music is not different from its kindred arts, painting, sculpture, architecture. We are putting a great deal more emphasis on form, structure, line, than we are giving to sheer beauty and sentiment. Art, and especially music, no longer seems to have

the significance of purely aesthetic endeavor.

And this is just as it should be, for music and the other arts reflect the age in which they are created. We live in an age where everything has become commercialized, where finer sentiments have become dulled and where we no longer look with awe upon things which were formerly considered sacred. It is but logical that a highly civilized epoch in world culture should produce a generation of high-strung people. Their outlook on life is centered in a desire for self-expression, to live at a furious pace, with complete disregard of the future, concentrating the whole of life in a very short period. The result of this on American music has been chiefly—jazz.

The quantity of new music offered by European publishers comes in all varieties, good, bad, unimportant and very bad. What strikes one as peculiar is the almost complete absence of works of large dimensions, symphonies and symphonic poems. Contemporary composers, with a few exceptions, do not take the trouble to write them any more. There is a sequel to be found in the fact that many of the great composers of other days did not readily take to the writing of symphonies either. Wagner wrote one, a very poor work; Richard Strauss also wrote one in his early days, not much better and in some respects worse than Wagner's. Later Strauss wrote two more, Sinfonia Domestica and Alpine Symphony. The latter especially does not rank among his best works, as it wavers between absolute and program music. The composing of symphonies presupposes a consummate knowledge of formal or structural devices, let us say architectural designs. These, together with inventive genius and expert craftsmanship, are not qualities easily found in our day. The time may come when the writing of symphonies will be a lost art, much like the symphonic poem, which seems to have seen its last glory in the three works of the program music type by Strauss, Zarathustra, Don Quixote, and Heldenleben.

#### A TITANIC TRINITY

As far as Wagner and the symphony are concerned, one must not lose sight of the fact that each act of one of his music dramas presents a symphony in itself, in structure and the elaboration of theme material. The same would apply to Strauss' Elektra and Salomé, in which the polyphonic treatment of themes and motives surpasses the ingenuity even of Wagner. The remarkable craftsmanship of these two masters will always be something difficult to comprehend. Was it because they stood with both feet on the ground of classic tradition, Wagner with a decided leaning towards Beethoven, Strauss with a worshipful devotion to Mozart, who is his god? Both profited by the classics, and Wagner especially must have realized in Beethoven's instrumental music the miraculous ingenuity and perfection of a master craftsman, as well as, on the other hand, his inaptitude in writing for the voice.

It is most perplexing that Beethoven should have found himself limited and confined when it came to writing for the most natural and therefore the most perfect of instruments, the human voice. Handicapped by the natural limitations of the organ itself, his treatment of the vocal part of the Ninth Symphony and many passages of Fidelio prove that he could not rise above the barriers which confronted him. Mozart never seems to have been troubled in this way, as his treatment of the voice is perfect at all times. Indeed his genius was all-embracing, since he covered in the short span of his life the entire range of musical expression.

His symphonies and innumerable other instrumental works, his chamber music, oratorios and operas present an array of masterworks, the like of which has not been achieved by any other composer. Schubert perhaps approached Mozart in many respects, except for fecundity of ideas and craftsmanship. Schumann knew how to write for piano and voice but his skill as an orchestrator never reached the heights. Mendelssohn was the greater of the two, but his inventive power lacked vitality and force. Brahms was outstanding in song and sym-

phony, but Bruckner was the more decided master of the two as far as architecture in music is concerned and the instrumentalist in Bruckner surpasses the one in Brahms by many degrees.

It happened a number of years ago that one of the important moving picture producers brought out a film featuring the Ten Commandments. This was a lavish and impressive spectacle the music for which had been put together by a clever arranger. A large orchestra was used, and for the *leit-motif* he had chosen a striking theme which occurred each time one of the Commandments blazoned forth on the granite rock.

Many people asked me excitedly about the origin of the theme. It was the principal theme of the first movement of Bruckner's D minor symphony. Wagner, to whom it is dedicated, refers to it as the *Trompeten-Motif*. Which is about all Wagner ever did for poor

Bruckner. Perhaps Bruckner's music was too Wagnerian in design and instrumental flavor to please the mighty but altogether selfish Richard.

#### MAHLER AND OTHER PHASES

Bruckner's time will come before long. But what about Mahler, one might ask? I should say that much of his symphonic music has already been relegated to the past. He was a firm believer in the symphony of colossal dimensions, one which must last at least sixty minutes in order to be impressive. The result was an overelaboration of meager ideas to which must be added a leaning toward the bizarre and commonplace. I believe we will find in the future that Mahler's will to achieve was far superior to his creative genius. He did, however, write some works which showed deep inspiration. His third symphony (with small orchestra and soprano solo for the final movement) is as choice a bit of writing as one could wish for. Das Lied Von Der Erde, a song cycle for mezzo-soprano, tenor and small orchestra is bound to outlive all his symphonies. Here we find Mahler writing music supremely fitted to the voice, and not the craving of the superman he believed himself to be and desired the world to behold in him.

Symphonic music, merely a child compared in age to the other arts, offers endless opportunities for debate. Its exponents along creative lines are legion, to which all the major European nations have lavishly contributed. To mention the names of its most prominent exploiters within the allotted space would be futile and merely inviting sins of regrettable omission. The Russians alone, next to the Germans and Austrians, have enormously enriched symphonic literature. Whether listening to a Tschaikowsky symphony, to Rachmaninoff's piano concertos, to one of the ten symphonies Miskowsky has so far produced, Stravinsky's earlier works, one cannot help feeling the tremendous urge which permeates, seemingly without effort, everything those masters convey.

In regard to Italian symphonic music we might recall that some twenty years ago Mahler, who was then conductor of the New York Philharmonic, was asked to arrange an all-Italian program. After much reflection on the subject he began with the Italian Symphony by Mendelssohn, to which he added Strauss' symphony-fantasy, Aus Italien and the Italian Caprice by Tschaikowsky. Mahler would not, however, have had such difficulties these days in arranging a program of all-Italian music, as it would be easy to draw from the works of Respighi, Casella, Tomassini, Pizzetti and other contemporary Italian composers.

#### SCANNING THE MUSICAL MAP

With things Spanish we do not fare quite so well. The time has yet to come when Spanish composers will further enhance the music of their race by contributions of symphonic calibre. The French, however, fired by the genius of Berlioz and Saint-Saëns, have made tremendous advance under César Franck, D'Indy and Debussy. Their disciples are doing a great deal in the furtherance of a purely national art.

There is little to be harvested in Belgium and Holland, but then across the Channel, life blossoms anew, for we find in the works of many English writers of today a distinctly

national flavor. Music has become a home art with the British since the advent of Elgar. The bard of the North, Sibelius, is far from silent. He is the winter landscape painter of our day, at times grey, bleak and forbidding; then again sunshine over snowy fields and light filtering through dark forests. Sibelius' music has a fascination of its own.

So different all this from anything that comes to us from the pens of the young Germans, Austrians and Czechs. They are all struggling towards a new thought in music. For some time it was hoped that Max Reger would be rated as the legitimate successor to Brahms. It is useless to deny that his following has dwindled and that the Young Germans have struck out for themselves. We find in the works of prolific writers like Hindemith and Krenek the keynote for new expressions and a new art form. Schönberg still remains the puzzling wizard in music today. We might call him the Einstein of the tonal art, and I am sure that there are not eleven people in the world who completely understand him.

#### AMERICAN TONAL ASPECTS

And now what about us in America? I referred earlier to the influence of jazz. Much of the blame for all that is degenerate in contemporary music has been laid to jazz, which in its early stages and first analysis seemed to be music for the feet. And yet we must remember that jazz, in some form or other, has always been with us, but the highly ingenious way in which it has been handled by the best of our American writers proves its possibilities as a medium for symphonic expression, exactly as many older dance forms have been used with absorbing skill by many composers. To mention just one, Richard Strauss, who wrote one of the greatest waltzes of all time in Thus Spake Zarathustra. It is a marvelous piece of craftsmanship and a real inspiration. With the waltz as a German-Austrian folk dance, the mazurka for the Poles, the Czardas for the Hungarians, the bolero and the fandango for the Spaniards, so jazz will always be found at its best with us in America, and even Stravinsky "bungled the job" when he undertook to write something jazzy.

Jazz is so far our most characteristic American contribution to home music. Were we to go as far back as Dvorák's New World Symphony we would find ourselves in the same category as the Capriccio Espagnol by Mendelssohn. That, however, is far from being the case with American contemporary music, as we have with us our Hindemiths, Honeggers, and Krenes. Last year's competition of NBC for five prize-winning compositions gave most encouraging evidence that our writers have something of value and merit to say. It is to be hoped that the prize winning compositions will figure prominently on the programs of our orchestras during the season, in spite of the prejudices which some of the wiseacres and cynics may hold against the recommendation of prize compositions, in observance of Hans von Bülow's famous but untranslatable remark, "Je preisgekrönter sie sind, desto durercher fallen sie."

What then, one might ask, marks the merit of these works as outstanding? There is greater ingenuity in the handling of better working material, more painstaking care and greater capacity for work, all of which weigh heavily in the balance when a work of larger dimensions and symphonic outline is conceived. The rejection of ideas also enters into serious consideration. After all, Beethoven changed the main theme of the Eroica back and forth until it assumed the perfect contour for which it has become known, and Brahms took eleven years to complete the first movement of his first symphony. Again, capacity for work is a large percent of genius in its fundamental definition.

What a much abused term is genius which blesses composers only on rare occasions. Stravinsky once said to me, "I never wait for an inspiration; it is too uncertain. I simply begin working at six o'clock in the morning and adhere to a very strict schedule. There is no use waiting for the urge to compose."

And this is where the American composer has much to learn. He must strive to write not only good music, but great music, to create something that does not serve as mere entertainment, but which will elevate and stimulate his fellowmen, that reflects intensity and force, and something of the realism of our time. Nothing could be more appropriate, desirable or stimulative than to give such works the encouragement they deserve.

**IN NEXT WEEK'S ISSUE: VIENNESE STREET MUSICIANS—by Anatol Rapoport**



# THE CURTIS INSTITUTE of MUSIC



JOSEF HOFMANN, Director

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## VOICE

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Queena Mario  
Harriet van Emden  
Horatio Connell

VIOLA  
and  
CHAMBER MUSIC

Louis Bailly  
Max Aronoff, Assistant

## HARP

Carlos Salzedo  
Lucile Lawrence, Assistant

## OPERA

Fritz Reiner, Conductor  
Wilhelm von Wymetal, Jr.,  
Stage Director

## Opera and Vocal Coaches

Alberto Bimboni  
Andreas Fugmann  
Dagmar Rybner-Barclay  
Sylvan Levin  
Max Pons  
Boris Goldovsky  
Elizabeth Westmoreland

## PIANOFORTE

Grade A  
Josef Hofmann  
David Saperton  
Isabelle Vengerova  
Grade B  
Abram Chasins  
Ethel S. Drummond  
and others selected from the  
student body

## VIOLONCELLO

Felix Salmond

## ORGAN

Fernando Germani

THEORY  
and  
COMPOSITION

Rosario Scalero  
Ernest Zechiel  
Renée Longy Miquelle  
Eleanor Meredith

## ORCHESTRAL INSTRUMENTS

Violin, Alexander Hilsberg  
Viola, Max Aronoff  
Violoncello, Frank Miller  
Double Bass, Anton Torello  
Flute, William M. Kincaid  
Clarinet, Daniel Bonade  
Percussion, Oscar Schwar

Oboe, Marcel Tabuteau  
Bassoon, Ferdinand del Negro  
Horn, Anton Horner  
Trumpet, Saul Cohen Caston  
Trombone, Charles Gerhard  
Tuba, Philip A. Donatelli

## VIOLIN

Efrem Zimbalist  
Léa Luboshutz

## ACCOMPANYING

Harry Kaufman  
and others selected from the  
student body

## ORCHESTRA

Fritz Reiner, Conductor

## LANGUAGES

English  
Mary B. Wesner  
French  
René Daudon  
German  
Mary Shumway  
Martha Turk  
Italian  
Eufemia Giannini Gregory  
Spanish  
Placido de Montoliu

THE CURTIS INSTITUTE OF MUSIC  
Philadelphia

## Boston Symphony Orchestra Concerts to Begin October 7

Seitzky Sponsors Contest—Fiedler Organization on Tour

BOSTON, MASS.—Most managers and entrepreneurs associated with things musical are still painfully shy of statements concerning their plans and prospects for this season. Whether this forecasts a lean winter is not certain, but at any rate things are moving exceedingly slowly in Boston thus far this fall.

The first announcements from Symphony Hall, Boston's largest concert auditorium, list the various celebrities who, as in the past, will sing or play in Boston, usually on Sunday afternoons. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was scheduled to begin the Sunday afternoon series with a concert on the double-bass, but due to pressure of conductorial duties he has cancelled the engagement. In his place, Kreisler will start the series October 30, which is a late day for an inaugural concert here.

The two long series of Boston Symphony Orchestra concerts, which begin this season on October 7 and 8, have in recent years regularly been sold out to subscribers in advance of the season, with waiting lists in addition. For the first time since Serge Koussevitzky became conductor more than eight years ago, there began last week a public sale of some seats which had not been taken up. The hall will probably be sold out for the two series, however. There is a likelihood that the two additional shorter series on Monday nights and Tuesday afternoons will have seats to spare.

### SCHOOL AND STUDIO ACTIVITIES

As to the schools, most of them have opened their doors for fall registration, but it is too early to tabulate any registration figures.

The National Associated Studios of Music, which do not open for registration until October 3, announce a new course in the theory of musical composition by Nicolas Slonimsky, Boston conductor, pianist, lecturer and all-round musician. Mr. Slonimsky will approach the subject from an original angle, as indicated in a preliminary prospectus. He also will direct a course on conducting.

Mr. Slonimsky has been engaged for a guest appearance as conductor of the Havana, Cuba, orchestra in February. Part of his

program will be Bloch's America and Scriabin's Divine Poem.

Jesus Maria Sanroma, Boston pianist, has returned from a summer in his native Puerto Rico, where he played with the Philharmonic Orchestra of San Juan and gave a piano recital. He was one of the leading soloists engaged for the current Worcester Festival, playing the piano part in Lambert's Rio Grande.

### SEITZKY RUNS ANOTHER CONTEST

Fabien Seitzky, conductor of the Philadelphia Sinfonietta and musical director of a local moving-picture house, is conducting auditions in connection with a contest for talented pianists and singers which has attracted widespread interest. A similar contest for orchestral players, last summer, was surprisingly effective in its results.

Arthur Fiedler and his Boston Sinfonietta have embarked on a good-will musical cruise, with a schedule of thirteen concerts at private schools and universities in Pennsylvania and Virginia. The entire itinerary is to be covered in less than three weeks in order that the men may return for the first rehearsal of the Boston Symphony Orchestra season. A late news despatch reported an enthusiastic reception by the first-night audience at Selinsgrove, Pa., while Dr. Dallas W. Armstrong, president of the Teachers' College at Lockhaven, Pa., as well as faculty and students, declared the Boston Sinfonietta concert one of the finest they had heard in years. The total distance covered (by chartered bus) is more than 2,500 miles.

A recent violin recital of the Ary Dulfer violin studios offered works from the classical violin repertoire played by Ary Dulfer and his associate, Recca Brekoff. J. A. Winter was the accompanist for the program, which was given at Hebron Church. M. S.

### Falear North Hudson Opera Appearing in New Jersey

The Falear North Hudson Opera Association (Frank A. Lewis, director) is presenting a series of operas at Union City, N. J. The first production was on September 11, the second, a performance of Il Trovatore, on September 25. The cast of

the Verdi work included Lola Monti-Gorsey, Agnes Robinson, Pasquale Ferrara, Nino Ruisi and Flora Cingolani. Pasquale Rescigno conducted. Tomorrow (October 2) the company is to give L'Amico Fritz and Cavalleria Rusticana. Other works scheduled include Ernani, Barber of Seville, Romeo and Juliet, Carmen, La Gioconda, Martha and Norma.

## New Prospects Dawn for Zurich

(Continued from page 5)

with those of Europe's outstanding opera houses. They have not only brought Operas from Berlin, Maria Bernhardt-Ullrich from Cologne, Paula Brosig from Vienna, but also one of Germany's best coloratura sopranos, Friedel Prechtel, from Magdeburg, a first-rate heroic tenor, Albert Seibert, from Darmstadt, and have drawn a number of other new singers from various German theatres.

The artistic and general management is in the hands of Karl Schmidt-Bloss, who has a staff of four conductors, two stage managers and an uncommonly efficient complement of ballet-masters and coaches.

### RICHARD STRAUSS TO CONDUCT

The repertoire of the first half of the season includes Carmen, Tosca, Turandot, Rienzi, Figaro, Lortzing's Waffenschmied, d'Albert's Tiefland, a newly mounted Tannhäuser, and Die Frau ohne Schatten, which Richard Strauss himself will conduct. The gala event of the season, however, is expected to be the restoration of Offenbach's La Belle Hélène in a new adaptation. Besides Lehár's works, operettas by Leo Fall and Jean Gilbert are included, while Edmund Eysler's Mädel aus der Wachau is to have its première here.

For the new year an uncommonly rich repertoire is promised, which includes such unshackled things as Verdi's Don Carlos, Mozart's La Finta Semplice, Reinick's Die Gondoliere des Dogen, Ravel's L'Heure Espagnole, Wolf-Ferrari's Vedova Scaftra, Janácek's From a House of Death, Kricka's Spul im Schloss, and Goldmark's Queen of Sheba. Stravinsky's Firebird, Debussy's Jeux, and Pierre Maurice's Dance Legends will be produced as ballets.

Besides the productions by the regular company, Zürich is to have performances by foreign ensembles, and a number of prominent foreign artists are to appear as guests.

### German Massed Choruses Heard on Steel Pier

ATLANTIC CITY, N. J.—The United Singers of Philadelphia, a massed male chorus of 500, chosen from the sixteen prize-winning German choruses of Philadelphia, gave a program on the Steel Pier, September 18. Leopold Syre was the director. The full ensemble sang Mozart's Weibe des Gesanges, Werner and Baumann numbers, An das Meer (Podberstky), Serenade (White), and Dem deutschen Lied (Fleischer). The Gesangverein Arion (Gustav Sonnen, director) offered Richard's Wogener Rhein and Schilling's Kronewirt; the Gesangverein Harmonie (Mr. Syre, director), special choruses by Hutter and Baumann. These singers possess a full and malleable tone and are excellent in dynamic variations. They were a responsive instrument in the hands of Mr. Syre and his associates. Margaret Olden, contralto, revealed a warm and spacious voice as soloist. Dalila Weinert offered a piano interlude, Balakireff's Oriental fantasy, Isleme, earning plenteous applause for her polished performance. There was a capacity audience and much enthusiasm. S. G.

### N. Y. College of Music Presents Medal to Strauss

Last June the directors of the New York College of Music, Carl Hein and August Fraemke, and the trustees of the institution decided to award a medal annually to an internationally known artist of outstanding musicianship. Richard Strauss was chosen as the first of these and on August 15 Mr. Hein personally presented the medal to him at Feldafing, Starnberger See, Germany.

### Dr. Carl to Address N. A. O.

Dr. William C. Carl will address the New Jersey chapter of the National Association of Organists at the annual dinner of the president, October 3, in Elizabeth, N. J., on the organs and organists of Paris. He spoke before this same group in Montclair in May before going abroad for the summer.

### Jeanne Dusseau's New York Recital October 7

Jeanne Dusseau, soprano, is to be heard at Town Hall, New York, October 7, presenting a program which includes numbers in German by Mozart, Schubert, Hugo Wolf, Mark and Wagner; Ravel's Shéhérazade, Pidyle (Duparc), English songs by Delius and Quilter and folksongs of Brittany.

## Wagner's Holy Supper to Have American Première

(Continued from page 5)

the work will have its premier performance in the United States on this occasion.

Beethoven's ninth will be the major work of the Cleveland Orchestra Chorus this season, beside other works to be announced later. The Singer's Club, under the direction of Beryl Rubinstein, is preparing programs for its two concerts.

The policy of the Fortnightly Club (Mrs. Korthauer, chairman of the program committee), in presenting its programs follows a definite trend. Thus the first concert is scheduled to offer the César Franck quintet and Debussy's L'Enfant Prodigue. There also will be a Brahms program, one of modern music, and another devoted entirely to American music. A Bach concert, conducted by Albert Riemenschneider, is to include three concertos and the Caffee Cantata.

Erni Valasek, Cleveland's boy violinist, has been engaged by the club to give a recital November 1. His concerto is to be the Paganini.

### Ethel Mackey and Mary Emerson Return

Ethel Mackey, soprano, and Mary Emerson, pianist, have returned from London, where they were guests for the summer in Surrey of Irene Scharrer, English pianist. Miss Mackey again coached with Mme. Claire Croiza, of Paris, interpreter of French song. Miss Emerson studied with Miss Scharrer and attended Tobias Matthay's lectures and the Matthay festival concerts, at which Tessa Bloom played. Miss Bloom is Miss Emerson's former pupil, and winner of the American Matthay Association Scholarship.

### Richard McClanahan Advocates Class Lessons

Richard McClanahan believes that with adults, as well as with children, class lessons are advantageous. Many points regarding practise and performance, he says, can be given as well to a group, as to an individual. Therefore in the course of ten lessons which he is to conduct at his New York studio from October 10 to December 12, he will emphasize these phases of instruction rather than theory. The course is for teachers or players. Mr. McClanahan is New York representative of Tobias Matthay.

### Cadman Opera to Have First Radio Performance

A new opera, entitled The Willow Tree, written expressly for the microphone by Charles Wakefield Cadman, American composer, is to have its world première over the NBC network October 3. The work has been fashioned by the composer to fit a period of thirty minutes, and is the first of its kind written especially for the air.

### Althouse Reengaged by Handel and Haydn Society

Reengaged from last season by the Boston Handel and Haydn Society, Paul Althouse will sing Elgar's Dream of Gerontius with that organization next spring. He is to open his fall concert tour with a re-appearance at the Worcester (Mass.) Festival, October 5 and 7.



ZLATKO BALOKOVIC

Australasia calls "Balokovic Genius."

—Sydney Sun, Dec. 7, 1931.

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## THEODORE CELLA

Conductor

### PRESS COMMENTS

**World Premieres of his "Transatlantic Liner" at the Lewisohn Stadium, August 6, 1931.**

**Pitts Sanborn, New York World-Telegram, Aug. 7, 1931:**  
"An audience of 7,000 strong applauded cordially. Mr. Cella's ocean music sounded rich and melodious on the terra firma of the Lewisohn Stadium."

**New York Times, Aug. 7, 1931:**

"His music last night was pleasing and not unskillfully written. The audience received the piece warmly."

**New York Herald Tribune, Aug. 7, 1931:**

**WORK CALLED PLEASING**  
"He set forth a series of moods in tuneful, pleasant, well scored music. The composer was applauded at length by a large audience."

Mr. Cella also conducted the BOSTON SYMPHONY (Pops) on June 3, 1932, in his performance of "Transatlantic Liner."

The first performance anywhere of his "Carnival" in Boston on June 24, 1932.

The second performance of "Carnival" at the Stadium by the New York Philharmonic-Symphony Orchestra on August 20.

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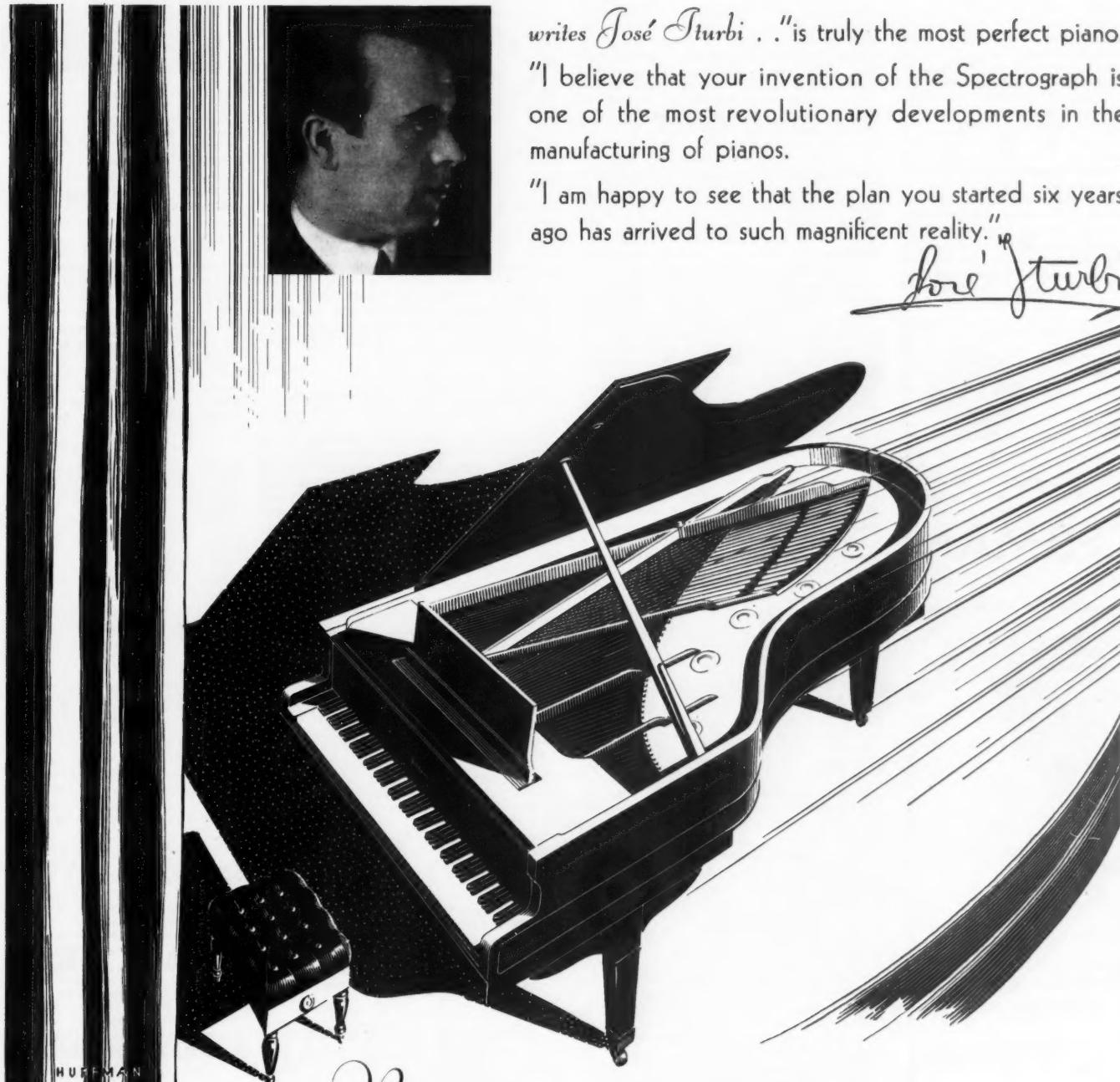
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**THE BALDWIN PIANO COMPANY**  
CINCINNATI

## Szymanowski's Work Enjoyed at Three Choirs Festival

(Continued from page 5)

of the Bach B minor Mass the climaxes were built up somewhat casually and, consequently, missed some of their effect. And it was surely an error of judgment to have a luncheon interval just before the Sanctus. If in the whole repertoire of music there is one page which should be heard with heart and mind attuned to the mystic sentiments it voices, it is this very Sanctus. To offer it to an audience which is trying to digest the kind of cold luncheon they provide for the Three Choirs Festival, is mistaken strategy.

### THE LOCAL MUSICAL CROP

Of the compositions of composers of local fame—Magnificat and Nunc Dimittis by Edgar F. Day and the Paeon by Edward Norman Hay—it is unnecessary to speak at length. It will suffice if an episode is related which is vouched for by a responsible musician, an eminent arbitrator to the programs of past Three Choir festivals. The organist-conductor had composed a new hymn of which he felt rather proud and which had been performed with accustomed care by his cloister choristers. Anxious to hear what the public thought of it, immediately after the performance the composer went about among the audience, hoping to be greeted by friendly congratulations. As it happened, the only man known to him he met was the verger. If his opinion was not valuable, the verger might yet have heard

something pleasant, and the composer went to him. "Well, John," he enquired, "how do you think the people liked my hymn?" "Fine, Sir," replied the old man, "they always love them old tunes." The works of Messrs. Day and Hay, if newly written, were distinctly in keeping with the tradition.

### POLISH MUSIC IN WORCESTERSHIRE

There was novelty of method and outlook in the works of two composers of a different cast—Szymanowski and Vaughan Williams. Szymanowski's Stabat Mater made a deep impression on musicians unacquainted with his unusual mastery of resources, which, while modern enough, are employed with a sparing hand and always for a definite purpose. There is in his music also a poetic fancy which in the immense majority of modern work is conspicuous by its complete absence. And it really matters little that the two elements do not always blend, if in the finer and more deeply felt moments the texture reverts to older fashions and methods. Here at any rate is a composer who acknowledges in deed if not in word that color alone cannot keep music alive and that more enduring qualities must be sought if it is to outlive what interest the first surprise may arouse.

### VAUGHAN WILLIAMS' TE DEUM

Vaughan Williams' Te Deum stands in another category since Vaughan Williams' "modernism" has clear limits and character. It owes something to folksong and much to the intelligent appreciation of the means and aims of the composers of the Tudor period. Even though the treatment of this text is different from that adopted for the Benedicite (which was also performed at this festival), internal evidence is sufficient to prove the common authorship. A well ordered performance conducted by the composer brought out effectively its aristocratic flavor and charm.

Elgar contributed nothing new to this year's program. But at the secular concert held in the Public Hall (a small hall to house so large an orchestra) his Severn Suite, originally written as a test piece for brass bands, was given for the first time in an orchestral version. As could be expected from so able and experienced an orchestrator, the new score abounds in happy touches which set out the particular genius of the various instruments.

On the same evening William Walton's Portsmouth Point and Gustav Holst's Ballet to The Perfect Fool were also played. The first sounded rather noisy and blatant in the confined space; Holst's music, on the other hand, lost nothing through the special conditions in which the performance took place and roused the audience to enthusiasm.

William Walton had his honors at a cathedral concert the following evening, when Lionel Tertis played his viola concerto and easily scored one of the successes of the meeting.

### GENERAL FESTIVAL RESULTS

These were, perhaps, the most important events of this year's festival—the outcome of considerable care and preparation on the part of the conductor, Sir Ivor Atkins, and of devoted labors on the part of chorus and orchestra. What failings were to be noted in the course of the various performances seemed the all but inevitable corollary of so vast a scheme, carried out under conditions not always favorable, created by somewhat limited resources and by the need to provide a sum for the widows and orphans of the clergy in the diocese.

The festival did not reveal new talents among performers, for the excellent reason that all those engaged were artists with an

established reputation. Florence Easton, Astra Desmond, Trevor Jones and Horace Stevens sang in Elijah. Frank Titterton was Gerontius in Elgar's oratorio and interpreted the music fairly intelligently, without, however, coming within measurable distance of the well remembered readings of John Coates and Gervase Elwes. Dorothy Silk, Muriel Brunsell, Francis Russell and Keith Falkner were the chief soloists in the creditable, if somewhat pedestrian, reading of Bach's B minor Mass; Isobel Baillie, Gladys Ripley, Percy Manchester and Harold Williams shouldered the most responsible tasks in the performance of The Messiah, which brought the festival to its close.

### Damrosch to Offer Pageant of Beethoven's Ninth Symphony

Beethoven's ninth symphony is to be presented with its finale illustrated by a mammoth pageant in Madison Square Garden, New York City, January 25. Walter Damrosch has created the pageant and directs it as the fourth in the series of five concerts to be held in Madison Square Garden this season for the benefit of the Musicians Emergency Aid. The plans call for a chorus of 800, large groups of dancers and pantomimists, and hundreds of people of all nations, drawn from the various foreign societies of New York. Joseph Urban is designing the stage set. Preceding the pageant the orchestra of 175 is to play the first three movements of the symphony, the first of which Dr. Damrosch conceives as representing Strife, the second, The Modern World, and the third, A Dream of Universal Peace. This merges into the finale which symbolizes fulfillment. Subscription tickets for the performance and the other concerts of the series may be reserved at the offices of the Musicians Emergency Aid, Steinway Hall, New York City, after October 1.

### Mojica to Open Season on the Coast

José Mojica, tenor of the Chicago Civic Opera and a featured film player, who sang at Griffith Park Theatre and at Hollywood Bowl this summer, opened his autumn tour with a concert at the Municipal Auditorium, Long Beach, Cal., September 23. His program held Spanish, Italian, French and English songs and operatic arias. Troy Sanders was the accompanist. Mr. Mojica's California bookings also take in concerts in San Diego, September 29; San Francisco, October 2; San Bernardino, October 7; and Santa Barbara, October 14.

He returned recently from a tour of Cuba, Mexico and Panama, during which he gave thirty-six recitals. His reception in Havana was such that he was obliged to give four return concerts at the National Theatre.

### Harold Henry Plays in Easthampton

EASTHAMPTON, N. Y.—Harold Henry, pianist, played at the Guild Hall on August 26, sharing a program with Mrs. William Allen Butler, dancer. Mr. Henry's two groups included the C minor polonaise, three études, two waltzes and the C sharp minor scherzo of Chopin; Debussy's Engulfed Cathedral and Clair de Lune; and his own Dancing Marionettes and While the Piper Played. His playing was received enthusiastically and he was obliged to respond with extra numbers. Mrs. Butler, in effective costumes, danced to the accompaniment of Mrs. William A. Taylor, pianist; Caroline Coppola, flutist; and David Freed, cellist. B. D.

### Activities of Teri Josefovits

Teri Josefovits, Hungarian pianist, was engaged this summer by National Tours, Inc., to give concerts on board their ships. Mr. Josefovits played for passengers of the Mauretania, California, Rotterdam and Transylvania, visiting the West Indies, South America, Havana, Bermuda, Nova Scotia and Quebec, Can. He broadcast to all parts of Canada from CHRC, Quebec. In April the pianist appeared with the Cleveland Orchestra, playing the Schumann A minor concerto.

### Broadcast Speaking Added to N. Y. U. Curriculum

New York University offers a special course on broadcast speaking, with especially arranged experimental broadcasts in the laboratories. Arleigh B. Williamson, of the department of public speaking, is in charge of this course.

### Verdi Club Schedule Announced

Florence Foster Jenkins, president of the Verdi Club, announces three morning musicales, two musical and dramatic afternoons, and the annual ball, with the closing annual breakfast at the Westchester Biltmore Country Club, New York. Verdi's birthday will be celebrated October 10 at the Hotel Plaza, New York, to include Juncheon and a musical

### TO LECTURE ON BACH



HAROLD SAMUEL

is to give another series of six lecture-recitals on Bach at the New York residence of Mrs. Hartwell Cabell during January and February. Mr. Samuel arrives here early in December for his concert tour, which begins with an appearance with the Cincinnati Symphony Orchestra.

program. The Blue Bird Supper Dance in December and New Year's Eve Supper Dance are social events.

### Concert Management Annie Friedberg Notes

The Budapest String Quartet include in their 1932-33 American schedule a short tour of the South during February. When Andreas Weisserber makes his début here this fall he will play the Stradivarius violin (of the year 1708) which was presented to him by two wealthy Dutch patrons of art. Weisserber has been the subject of paintings by Lovis Corinth, Max Liebermann and Max Slevogt. Alexander Kisselburgh is to open his concert season on October 3 with a concert in Scranton, Pa., his first appearance there. Frank Mannheimer's radio engagements with the British Broadcasting Company in London include two performances of Leo Sowerby's concerto. The American pianist, returning after the first of the year for a second tour in his own country, is to play at the new Sunday concerts of the Imperial Concert Agency and at the Payling Concerts, in London.

### Prokofieff Chicago Symphony Soloist

Serge Prokofieff's eighth, ninth and tenth appearances with a major symphony orchestra this season have been signed by the Chicago Symphony Orchestra, which has engaged the Russian composer-conductor-pianist for performances on January 24, 26 and 27.

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## Chicago Ablaze With Concert and Operatic Projects

**Studios Reopen—Sacerdote Active—Recitals Announced**

CHICAGO, ILL.—Max Rabinoff is here and will remain for the next two weeks contemplating the presentation of a season of grand opera.

The Chicago Stadium Grand Opera will begin a series of twenty Saturday night performances with *Aida* on October 15. It is stated that all seats have been sold out in advance, which is remarkable inasmuch as the capacity is 20,000. Impresario Maurice Frank and his operatic project associates are selling tickets "wholesale." The Chicago Lodge of B. P. O. Elks, through its exalted ruler, Judge Justin F. McCarthy, has purchased 500 tickets for the opening performance. Several charitable and civic enterprises have bought tickets on a big scale.

The English Opera League is also active and has stated that its first performance will be *Madam Butterfly* at the Majestic Theatre, October 31, under the leadership of Dr. Frank Laird Waller.

Light opera also will be presented, by H. C. Howard, the first offering to be given October 4 at the Chicago Woman's Club Theatre, with *Pinafore* as the bill. Leroy Wetzell, former director of the Paulist Choristers, has been chosen as musical director. Mr. Howard expects his company to provide an outlet for young Chicago artists as well as for local singers of wide experience. He has announced the cast for *Pinafore*, which includes several Chicago singers. Popular prices are being charged for the performances.

**PERSONNEL OF SALMAGGI OPERA COMPANY**

A galaxy of musical talent is promised for the season of grand opera opening at the Studebaker Theatre, October 11, under the direction of Mr. Salmaggi. Chief among them is Rosita Fordieri, mezzo-soprano, who recently sang in Italy at the Massimo, Palermo, under the baton of Gino Marinuzzi. She is American-born. Della Samoiloff made her debut with the Chicago Civic Opera Company in 1927. Ralph Errolle, young American tenor, and a former Chicagoan, has been a member of the Chicago Civic and Metropolitan opera companies. Pasquale Ferrara, dramatic tenor, is an American, born of Italian parentage.

For the first week's performances Salmaggi has listed the following artists: Miss Samoiloff, Rosalinda Morini, Dea Selma, Lolita Monti, sopranos; Miss Fordieri and Helen Ornstein, mezzo-sopranos; Giuseppe Radaelli, Messrs. Errolle and Ferrara, Giuseppe Cavadore, tenors; Giuseppe Royer, Edward Alhano and Wilfred E. Engelman, baritones; Nino Ruisi and Natale Cervi, bassos. Among

the conductors is Giacomo Spadoni, formerly with the Chicago Civic Opera Company.

**CONCERT SEASON**

From the above it must not be taken that Chicago will be deprived of concerts through the avalanche of opera companies. The Chicago Symphony Orchestra has a heavy schedule for the season. Grace Denton will present artists at Orchestra Hall, beginning October 17. Bertha Ott, beside presenting local artists will, as in the past, bring back old favorites and introduce new talent. Mr. Frank is planning a Sunday afternoon concert series at the Chicago Stadium at popular prices, to begin October 23 with a concert by Martinelli and a 100-piece orchestra. Henry E. Voegeli has made no announcement as yet, although it is said that his list will be as formidable this season as heretofore. Jessie B. Hall has formulated plans for several series of concerts and recitals including her Young American Artists Series. Donna Parker is another impresaria who will present young talent. Oratorio societies have sent out their programs and the outlook is bright for an active season.

**AUDITORIUM THEATRE AGAIN TO HARBOR MUSIC**

The Auditorium Theatre, dark since the Chicago Civic Opera moved into its new opera house, has been put in readiness for reopening. George A. Kingsbury, known in theatrical circles here, has been appointed managing director and is arranging a schedule of musical and theatrical bookings for this historical theatre. It is expected that one of the many opera impresarios planning to enter the Chicago field will bring a series of operatic productions there beginning in November. The Auditorium Theatre was opened in 1889 with Adelina Patti.

**HANNA BUTLER RETURNING**

Before sailing for home September 17, Hanna Butler and her niece, Marjorie Westcott, flew from Paris to London. Mrs. Butler held her annual summer vocal class in Paris, and is reopening her Chicago studio October 1.

**WADEEHA ATIYEH'S ENGAGEMENTS**

Wadeeha Atiyeh, whose Chicago recital is scheduled for October 30 at the Playhouse, is also booked for a song recital October 24 at the Englewood Woman's Club.

**CHICAGO MUSICAL COLLEGE NOTES**

Adelaide Anderson sends a card from Pocatello, Idaho, stating that she has fifty pupils starting the fall season.

Rampton Barlow, baritone, won the

Graham Reed scholarship for this season. Carleton Cummings has returned from Pocatello, Idaho, where for the past four months he has been in charge of the piano department of the Adelaide Anderson School of Music.

Official studio accompanists thus far engaged are: Harry Sukman for Mr. Reed; James Allen for Frantz Proschowski; Dorothy McGannon for Mrs. Titus; Alvis Horn for Cecile Barnett.

Aileen Bowman and Wynneford Hearshaw will be the official accompanists for Sylvia Tell's dancing classes.

Stella Fraser, of the piano and theory faculty of Linfield College, McMinnville, Ore., has enrolled for a master's degree.

Jean Clinton, of the piano faculty, has returned from Toronto, Can.

**ADOLPH PICK REOPENS STUDIO**

Adolph Pick, violinist, conductor and teacher, has returned from Crystal Lake, Ill., where he vacationed, and has resumed his classes.

**SACERDOTE STUDIO NOTES**

The summer activities of Sacerdote students included a recital at Havana, Ill., by Alice Phillips, winner of last year's Melba scholarship; the presentation of the last act of *Faust* in concert form by Olga Saga, soprano, Frederick Mueller, tenor, and Giuseppe Mantovani, bass, with the Cavallo Band at Grant Park Shell before an audience of 30,000; the concert tour of Alice Boughner, contralto, as a member of a quartet under the direction of William Green.

Eulah Connor, a Sacerdote artist-singer, sang Mercedes without rehearsal in the Salmaggi Opera Company's performance of *Carmen* at Soldiers' Field.

Helen Bartush was chosen as winner of the Melba scholarship among a score of contestants. She will receive two lessons a week besides instruction in the school of opera. In the contest for scholarships in the School of Operatic Art the following were awarded prizes: Martha Blacker, soprano; Bertha Waldman, mezzo-soprano; George Weber, bass (full scholarship), and Barbara Drangalis, soprano; Berte Long, contralto; James Mitchell, baritone (partial scholarship). Dr. Granville Gordon Campbell, Adolf Muhlmann and Sonia Sharnova acted as judges for the contests.

The School of Operatic Art began September 19, and has the following operas in preparation for performance: *Trovatore*, *Giocanda*, *Traviata*, *Rigoletto*, *Forza del Destino* and *Mignon*. Maestro Sacerdote is planning a regular series of operatic presentations beginning November 2, at the Chicago Woman's Club Theatre.

**THE AMERICAN CONSERVATORY NOTES**

The activities of the normal training department of the American Conservatory began the week of September 25 with individual lectures in music history and pedagogy by Leo Sowerby and Cleveland Bohnet; piano normal courses under Louise Robyn; Oxford piano courses with Gail Martin Haake. The lectures in aesthetics and criticism given by Karleton Hackett, president of the conservatory, will be held Wednesday afternoons. The children's classes, under the direction of Miss Robyn, are to meet for the first time October 8.

Rudolph Reuter, member of the faculty, is to be soloist with the Chicago Symphony Orchestra this season. This is Mr. Reuter's fifth appearance at these concerts.

Paul Fedderson, voice student, is singing roles with the Fochionette Pageant Opera Company, appearing in Kansas City, St. Louis, and other large cities.

Nondas Rudig and Vincent Micari, pianists and students of Kurt Wanick of the faculty, appeared recently in joint recital in Hobson, Mont., under the management of the Woman's Club of that city.

Edwin Fowler, basso, pupil in the voice department, has been engaged by the Opera in English League.

Esther Hawkins, of the piano faculty, gave a recital at the Community Church, Park Ridge, Ill., September 29.

Elizabeth Phillips, pianist, former student of Mr. Reuter, has been appointed teacher of piano in the public schools of Phoenix, Ariz.

Avis Evans, soprano, pupil of Alice Burrow, was soloist at the State-Lake Theatre, September 14.

RENÉ DEVRIES

**Auditions for Dessoff Choirs Being Held October 3 and 4**

Margarete Dessoff, conductor of the Dessoff Choirs of New York, plans to present three concerts this season. When Miss Dessoff came to this country eight years ago, she was already known in Europe as a chorus leader. During the time of her American residence the choral bodies under her leadership have enjoyed consistent development and expansion.

The Dessoff Choirs include the Adesdi Chorus of women's voices and the A Capella Singers of mixed voices. The former was organized seven years ago by Miss Dessoff. Three years later Miss Dessoff accepted the leadership of a group of professional singers who urged her to form a choir for the presentation of a *capella* music unfamiliar to

the American public. Today there are 150 singing members in the Dessoff Choirs. In her programs Miss Dessoff has included many American premières, both of music of the past and modern compositions.

Auditions for singers who wish to become members of the choirs are to be held at 340 East 72nd Street, New York, on the afternoons of October 3 and 4, from 2:30 to 4 o'clock and from 5:30 to 7 o'clock.

## St. Louis to Hear Two World Premières

**Symphony Orchestra, Under Golschmann, Will Present New Works by Tansman and Manuel**

ST. LOUIS, Mo.—The St. Louis Symphony Orchestra, under the direction of Vladimir Golschmann, opens its winter concert season on October 21. Nineteen pairs of symphony concerts will be given, and in addition ten



VLADIMIR GOLSCHMANN

young people's concerts and several special performances.

World premières of Roland Manuel and Alexandre Tansman works have been announced by Mr. Golschmann, and his programs also include compositions of Hindemith, Paul Dukas, George Antheil, Rathaus, Lazar, Harshanyi, Martinu, and Alexander Steinert. Among these, Antheil's *Capriccio* is to have its American première, and the first hearing in St. Louis will be given to Hindemith's *Neues von Tag*. Brahms, Strauss, Weber, Franck, Debussy, Beethoven and Mozart are represented earlier.

Soloists to be presented with the orchestra are Sergei Rachmaninoff, José Iturbi, Mischa Levitzki, Edgar Shelton, Alexandre Tansman, pianists; Mischa Elman, Nathan Milstein, Scipione Guidi, violinists; Goeta Ljungberg, soprano; and Marion Telva, mezzo-soprano.

A. T.

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## Music Notes From Coast to Coast

**CINCINNATI, O.**—Mrs. Adolf Hahn, president of the Cincinnati Matinee Musicale Club, announces the following artists for the coming season: Nelson Eddy, baritone; Dino Borgioli, tenor; Joseph Szigeti, violinist; Lotte Lehmann, soprano.

The Cincinnati College of Music opened, its entire faculty reengaged, with Dr. Sidney C. Durst, director, and Dr. Albino Gorno, who enters upon his fifty-first year with the college, dean of the faculty. Lino Mattioli, of the voice department is on sabbatical leave for the year; Sarah Yancey Cline, head of the public school music department, also heads this department at the Cincinnati Conservatory of Music. Enrollment for the first three days is reported as unusually good.

Louis Saverne, for over thirty years a member of the Cincinnati Conservatory of Music faculty, has opened his own studio. Hugo Sederberg announces the opening of his studio.

Jane Lowe, fifteen-year-old piano-accordionist, won the senior prize in the Wurlitzer finals. Her award was a week's (or longer) engagement on the RKO stage, beginning at the Albee Theatre in Cincinnati. The junior award went to Herbert Cohen; the juvenile award was received by Margaret Schlachter, age eleven. More than fifty took part in the contest, which was sponsored by RKO, the Cincinnati Times Star and the Rudolph Wurlitzer Company.

M. P. D.

**FORT WORTH, TEX.**—With the opening of the colleges still one or two weeks away, the first two music schools in the field for active operations are the Losh Institute of Music and School of Expression, and the Fort Worth Conservatory.

The Losh school, with Mr. and Mrs. Sam S. Losh in charge, aided by a corps of assistants, reports an encouraging early enrollment. This institution, with a record of a score of years of useful work, is one of the most enterprising and influential in the city. The violin department is in charge of Marius Thor, Danish violinist, and valuable adjuncts are the Losh Choral Club for girls and the Arion Chorus for men, both directed by Mr. Losh.

The Fort Worth Conservatory opens with an increased faculty for its eighth season. Jeannette Tillett is president and head of the piano department, and E. Clyde Whitlock vice-president and head of the violin department. Arthur Faguy-Cote, formerly of Baylor College, Belton, Tex., is now affiliated with the conservatory as head of the voice department. Ivan Dneprov, Russian operatic tenor, continues as guest teacher.

Christian Thaulow, Norwegian violinist, pupil of and assistant to Leopold Auer in his St. Petersburg days, now in charge of violin work at Simmons University, Abilene, is a new guest teacher on the conservatory faculty. Mr. Thaulow appeared in introductory recital at the Woman's Club, September 11, assisted by Mary Douthitt, of the piano faculty of Ward-Belmont Conservatory, Nashville. In a program which included the Tchaikowsky concerto, items by Bach and Kreisler, a number of transcriptions of his own, and a Paganini group, Mr. Thaulow created a favorable impression through a technical equipment of unusual re-

### CHORUS SINGS HER WORK AT WELSH EISTEDDFOD



JOSEPHINE FORSYTH

wrote the musical setting of *The Lord's Prayer* which was sung by the Orpheus Male Chorus of Cleveland, O., (Charles Dawe, director) at the recent Welsh National Eisteddfod. (Photo by Apeda)

sources and a virile and broad musical understanding. He plays a Stradivarius instrument of sterling merit. Miss Douthitt was in every respect a musician and resourceful collaborator.

E. C. W.

**PITTSBURGH, PA.**—Pittsburgh Musical Institute inaugurated its eighteenth year on September 12. No changes have been made in the faculty, but a department of wind and percussion instruments has been added. Headed by Oscar Demmler, the instructors engaged for this department are M. S. Rocero, clarinet; Max Adams, bassoon; Carl McVicker, trumpet and cornet; Byron Galbraith, timpani, drums and xylophone; Charles W. Reay, oboe. The directors of the institute, Charles N. Boyd, Dallmeyer, and William H. Oetting, head the theory, piano and organ departments, respectively. Adrian E. Freni and Gaylord Yost are in charge of the voice and violin departments, respectively. The faculty further includes Albert Reeves Norton, William Wentzell, Ada Clark, Earl B. Collins, Florence Foust, John Austin Holland, Martha Groff, Alfred Johnson and Frank Kennedy, piano; Cass Ward Whitney, Ruth Parker, and Romaine Smith Russell, voice; Roy E. Shoemaker, violin; Samuel Kliachko, cello; and Merle Spettigue, expression. Added to these are twenty assistant teachers in the various departments.

R. L.

**PORLAND, ME.**—Members of the Maine Federation of Music Clubs held a meeting at the home of the president, Mrs. Guy Gannett, for the purpose of formulating plans for the annual convention in Lewiston, October 27-29. On October 28, the various senior clubs will be represented in a musical program, in addition to the reports and discussions scheduled at that time. The junior department (under the direction of Louise Armstrong), is to give demonstrations and reports of its work. Mrs. S. Merritt Farnum, of Lewiston, is general chairman of the convention and, assisted by her committee, will complete all plans for the three-day session.

S. R.

**PORLAND, ORE.**—Directed by Carroll R. Mansfield, the National Symphonic Singers, of Portland (composed of sixteen picked voices), offered a delightful program at the Civic Stadium, September 9. Well liked numbers included Listen to the Lambs (Dett); Song of the Wilderness Hosts (Dobson); Salutation (Jacobsen); and the Silver Swan (Gibbons). Incidental solos were contributed by Margaret Flatland, soprano and Alfred Leu, tenor. Mr. Mansfield and his organization aroused much enthusiasm.

Harlow John Mills, scholarship student at the Curtis Institute of Music, Philadelphia, Pa., gave a piano recital at Metaphysical Hall, September 10. Mrs. Lee Paget, soprano, assisted.

Marguerite Melville Liszewska, Cincinnati pianist, conducted a local master class, August 7-20.

Nikola Zan, baritone, has been appointed head of the voice department of Ellison-White Conservatory, Portland.

J. R. O.

**ROCHESTER, N. Y.**—With the official reopening of the Eastman School of Music on September 26, the announcement of the Eastman Theatre and Kilbourn Hall concert series, the resumption of activities of the Rochester Civic Music Association with the civic orchestra, the musical season is under way. The Eastman Theatre series includes concerts by Tibbett, Pons, Menuhin, Horowitz, the Hall Johnson Choir, Bori, Rachmaninoff, Kreisler, McCormack, and Mary Wigman and her group. The Kilbourn Hall series brings Myra Hess, Angna Enters, the Society of Ancient Instruments, the Kilbourn Quartet, the Aguilar Lute Quartet, Matthews, the Budapest Quartet, and Raymond Wilson and Nicholas Konraty.

The popularity of the light operas given last season has prompted the management of the civic musical organization to produce another group this year with local singers as cast material. First of these will be *The Merry Widow*, to be given in October. Ten concerts by the Rochester Philharmonic Orchestra are scheduled again this year, to be under the batons of several guest conductors.

It is announced that the class entering the Eastman School of Music compares favorably in size with that of last year, which was the largest in the history of this institution.

R. S.

### The English Singers Reorganized

Cuthbert Kelly, organizer and director of The English Singers of London, who have given over 500 concerts in the United States and Canada during the past seven years, has reorganized this group under the name of The New English Singers. Three members have been replaced, their successors being Stewart Wilson, English tenor (who was the original tenor of the ensemble); Dorothy

Silk, soprano, singer of Bach and Purcell music and specialist in music of the seventeenth and eighteenth centuries; and Joyce Sutton, contralto. The new group is now in rehearsal under the direction of Mr. Kelly and gives its first concert at Queen's Hall, London, October 5. The initial New York appearance of The New English Singers is set for Town Hall in December.

### Enzo dell'Orefice Teaching in New York

Enzo dell'Orefice—who was the private coach of Enrico Caruso from 1909 to 1912 at the Metropolitan Opera House when he coached him for Puccini's *Girl of the Golden West* and Gluck's *Armida*—has returned to New York City after spending the last two years teaching in Italy. Maestro dell'Orefice also has taught and coached in Chicago and Detroit. Beginning October 1, Maestro dell'Orefice will teach in his New York studio.

Among the pupils who studied with him in Italy was one who was given a contract to sing the roles of Gilda in *Rigoletto* and Amina in *Sonnambula* in the 1932 season of Lancia, Italy.

### Chapman Signs With NBC

Frank Chapman, young American baritone, has come under the management of NBC Artists Service. Mr. Chapman made his operatic debut in Milan, later becoming a member of the Bologna Opera, where he alternated with the baritone Riccardo Stracciari. Later he returned to this country and has been heard extensively here both as a concert and operatic artist. Mr. Chapman studied first with Thomas Chalmers, and later with Mario Ancona and Leopoldo Mugnone. He made his first New York operatic appearance as Valentine in *Faust* at the Casino Theatre. He also has been heard in numerous radio operatic productions.

### ERPI Suit Nears Settlement

The Musical Courier learns that the committee representing the music publishers are arranging a settlement of all claims (past, present and future) against the Electrical Research Products, Inc., under the domestic agreement, for \$825,000.00. It is likely, however, that distribution of the money will be delayed until the publishers themselves decide how this money is to be assigned.

### Werrenrath in New Movie

Reinald Werrenrath is to be featured in a short motion picture, called *The Spirit of the Campus*, in which he is assisted by the Alumni Glee Club. This is the first of a series of "shorts" to be issued by Educational Films. This first picture was sched-

uled for release October 9, but the date is to be advanced to come during National College Song Week, October 1 to 8.

Mr. Werrenrath is now rehearsing for the new Jerome Kern operetta, *Music in the Air*.

### Conductor Has Airplane Accident

Robert M. Crawford, conductor of the Newark (N. J.) Little Symphony Orchestra, was forced down at Cantwell, Alaska, on September 18, when flying in his plane to Fairbanks to fulfill a concert engagement. The plane was badly damaged, but neither Mr. Crawford nor his companion, Ruby Mercer, was injured.

### Smeterlin to Premier Szymanowski Work

Jan Smeterlin has been engaged by the Royal Philharmonic Society of London to play the first performance of Karol Szymanowski's new fourth symphony for piano and orchestra in January.

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NEW YORK OCTOBER 1, 1932 No. 2738

Again one is prompted to inquire: Why not a government tax on radio advertising announcements?

Where are the croakers of yesteryear who said that radio would put an end to regular concert and opera performances? For the answer to such fears look in the Musical Courier this season.

Chancellor von Papen was present at little Ruggero Ricci's Berlin concert last week and probably envied the ability of the lad to establish harmony. Professor Albert Einstein also attended the concert. He, too, plays violin, as an amateur—relatively.

Winter is upon us. Its earliest sign appeared last week when a letter from Indianapolis, Ind., to the Musical Courier asked: "I shall be in your city for two days, December 4 and 5 next. Can you tell me what musical attractions I could attend at that time?"

Returning travelers from Europe report that America has as good living composers and performers as any country across the Atlantic at the present moment. That should encourage our land anew even though some of us shrewd ones guessed the truth long before we were told.

From the preliminary program indications given out by the Berlin Philharmonic Orchestra for 1932-33, it appears that, like the Philadelphia symphonic organization, the one in the German capital intends to give modernistic music a wide berth this winter. It looks as if that style of composition is beginning to fall upon rather evil days and evenings.

## The Ides of Music

Performers are facing the imminent new season of music, and also the warning that only the best will survive.

It is no new warning. Always the reign of mediocrity, if it materialized at all, was short. Art, and those to whom it appeals, have a way of regulating such matters in the end.

Here is October, and a glance at its list of musical offerings in New York gives an indication of some of the attractions which are to be housed in the metropolitan halls of tone this winter: Philharmonic Orchestra (with Toscanini), Heifetz, Hall Johnson Negro Choir, Philadelphia Orchestra (with Stokowski), Beethoven Association, National Orchestra Association, Kreisler, Lhevinne, Albert Spalding,

Guimara Novaes. There are also other names, less luminous at present, but impressive in accomplishment and highly promising for the future. Very few unknowns are scheduled in the roster of October presentations.

New York has always been the theatre of a limited number of sensational successes, and the grave of an unlimited array of hopes. Few artists have come, performed and conquered at a single stride in the big and musically industrious city, unless they enjoyed shining reputations in many other centres before they invaded the shores of the Hudson.

The cost of a self-projected musical débüt in New York is prohibitive to a modest purse. And after the débüt follow the real financial responsibilities, even in the event of acclaim from the public and the press. There are the costs of management, of the proper publicity, of further appearances, and of their wide proclamation. A success, even in a representative place like New York, remains a local matter unless it is made known wherever there are possible outside engagements to secure.

Oftentimes an unknown artist has made a brilliant beginning at Town Hall or Carnegie Hall, only to sink back gradually into obscurity through lack of means to continue a practical campaign of publication and exploitation.

There were music loving individuals of wealth, and certain helpful associations, which in the past put moneys and opportunities at the disposal of artists starting on a career. Such generous persons and agencies still exist but through the financial crisis their available funds are necessarily much decreased. And also, ticket buying patrons of musical entertainments have had to curtail expenditures for such pleasures, with the result that audiences became exceedingly small except for artists of exalted merit long established and generally recognized. Very few concerts and opera performances were sold out last winter in New York, and only a tragically small number showed even fairly profitable returns. Nearly all the debutant recitals resulted in total loss. That, however, was nothing new and did not happen because of the depression. Debutants must expect always to be neglected by the public—and to face the slings and arrows of the sceptical critics, who, most understandably, set high standards and expect them to be reached to a considerable extent even by those performers who are making their first public climb up the slopes of Parnassus.

Therefore, all things considered, artists should be sure that they are many pegs above mediocrity before they descend upon New York and expect to garner fame and fortune through metropolitan appearances. The task is tremendously difficult, but not impossible.

It has never been easy. At least there is consolation in that fact.

## When Is a Joke Not a Joke?

When everyone in the world has heard it, laughed at it, told it; heard it, smiled at it, told it; heard it, grimaced at it, told it; and left the room whenever its opening chords were struck. And has not the artistic temperament, as a subject for the professional joke-maker reached nearly that stage?

A recent issue of the Saturday Evening Post carries these paragraphs in one of its serial fiction offerings:

"She surged forward and stood not distant from the microphone.

"Where is the piano?" she demanded. Inasmuch as a concert grand piano was almost at her elbow, one might have gathered that the diva's eyesight was imperfect, but that was not so. The question was purely oratorical.

"Here's the piano, Madame," said the meek accompanist.

"Where? Where? In Boston or Chicago? Is it down on the Battery or over in Brooklyn? What's the piano doing there? I said the piano was to be here. Here! Do you understand, you numskulls?" She stamped with her foot to identify exactly the location of 'here,' which would require that the instrument be moved no less than six inches. 'I suppose you were going to telephone my accompanists,' she said witheringly. . . .

"And that," she said ominously, 'is the microphone. Do I get on my knees to sing, or do you want me to lie flat on my stomach? Higher, higher! And it's filthy dirty. Who's been singing into it? A lot of barroom quartets? It smells. It chokes me. If you expect me to sing a note, bring a new microphone. A brand-new one!" . . .

"Madame reached new heights. She slapped her maid, she pushed her accompanist over the piano stool, she hurled a sheaf of music into her secretary's face, and ended by hurling herself into a chair . . . . Laughter, say the psychologists, comes as the re-

sult of the laughter's feeling of superiority over the laughee. It may be that the humorous writer counts on the fact that he has before him a vast number of readers who would like to feel superior to a prima donna: hence the lady and her temperament become the perfect butt for his wit.

Nevertheless and notwithstanding . . . is the end not yet? For singers do, when all is said, lead a hard life. There is no departing from the strictness of their routine: diet, exercise, sleep, practice, performance. Domestic matters, home and personal considerations, may not interfere with their set program, the result of which is the entertainment, inspiration, escape for the great mass of listeners. If genuine emotional storms break now and again, who can wonder? Singers both can and do take more punishment than most human beings. As for this grand-standing, show-off stuff credited to them by the laughter-monger, they are too busy, too hard-working, too sincere and genuine for it.

Has the time not come, perhaps, to let the artistic temperament follow the mother-in-law joke into the limbo? Let the funny-men take new targets. Of Thee I Sing has given them Congress and Supreme Courts and Vice-Presidents and Presidential elections; and gangsters and prohibition are still close at hand. Why not lay off the poor singers for a while? They have other troubles.

## London Comes Back

London, for generations a musical Cinderella among the world's capitals, is at last shaking itself out of its lethargy in order to produce a music season worthy of its standing as Europe's ancient metropolis. For years there have been rumblings of dissatisfaction and revolt and towards the end of the past season it became apparent that things could not go on as they were.

A good deal of this dissatisfaction was due to the revelation through the London visits of the Berlin Philharmonic and the New York Philharmonic orchestras, of a quality of ensemble playing so decidedly in advance of the home article as to arouse both amazement and bitter controversy. The organization of the Broadcasting Corporation's B.B.C. Orchestra, bringing into the very homes of Britshers better orchestral music than could be had at high prices in a Queen's Hall seat, made the position of the rival orchestras still more difficult. One of them, the New Queen's Hall Orchestra, had already been eliminated through the taking over of the Promenade Concerts by the B.B.C.; the autonomous and co-operative London Symphony Orchestra was reported to be near financial exhaustion. The engagement of Willem Mengelberg for a "disciplinary" season failed to bring back dwindling audiences in London and the provinces. The death of Lionel Powell, the orchestra's impresario, and the failure of Covent Garden to produce its usual spring season (despite government subsidy) brought matters to a head.

Sir Thomas Beecham, long the chosen favorite of London's musical intelligentsia, came to the rescue at a critical moment. With ample social and financial support at his command, he swung himself into the saddle at Covent Garden, and then rallied sufficient backing from various hitherto conflicting groups for a reorganized and regenerated London Symphony which would play both at Covent Garden and at Queen's Hall, or alternatively, a new orchestra to take its place. The latter alternative has come to pass, for the old orchestra (which originally came into being in defence of the now discredited "deputy" principle), refused to be regenerated. Its continued existence and opposition (under Sir Hamilton Harty) may delay progress, but cannot impede it for long. Everything now depends upon the new leader, Sir Thomas. Will he fulfill the high hopes of his followers, and a public taught to regard him as a national musical Messiah? Will he be found to possess those genuine qualities of high leadership that he has thus far had no real opportunity to reveal in a condition so chaotic as that which characterized London's musical life hitherto? And will he exercise those qualities in the interest not only of a real national musical culture but of the highest standards of musicianship and taste?

If so, a new day has dawned for English music, and once again a great good has come from adversity. If a new era of cooperation is to be inaugurated between the Metropolitan Opera and Covent Garden, the results of Sir Thomas' reform movement will be felt throughout the musical world. We shall await the outcome with hope. Incidentally, the story of London's "musical revolution" was told, before anywhere else, in the Musical Courier.\* C. S.

\*Editor's Note.—The Music Lover (London) publishes this item in a recent issue: "The whole of this plan has never as far as I know, been made public in Britain, but an enterprising American journalist has got hold of the whole story and let the cat out of the bag."

# VARIATIONS

By Leonard Liebling

E. I. Prime-Stevenson, critic and litterateur extraordinary, writes to me from Florence, Italy, that his new book on symphonic phonograph editions, program making and orchestral conducting, is about to go to press for a restricted edition of two hundred copies, numbered, and signed by the author. The volume can be obtained, or ordered, through A. H. Mayhew, "The Cheyne Bookshop," 71 Royal Hospital Road, Chelsea, London (S. W. 3). Also through Föetisch Frères, S. A., Lausanne, Montreux and Vevey (Switzerland); also through Brentano, 37, Avenue de l'Opéra, Paris; or by inquiry of the author, in care of Morgan & Cie., Place Vendôme, 14, Paris, France.

Of the Florentine conditions, Prime-Stevenson reports somewhat gloomily:

"Much later than my usual annual date for returning from Florence to my home in Switzerland, I am still here because of delayed book proofs but I expect shortly to be free. As you can suppose easily, this long-time center of summer months tourism, of invasions of automobilists foreigners (especially of our American compatriots)—and so of a general prosperity by way of such conditions—is now trying its best, but not very successfully, to sustain just the opposite aspects, with a sort of melancholy philosophy. Hotels without guests, smart streets and *pasticcerie* without foreign idlers and imbibers; shops that are without customers from the hour of opening in the morning to shut-up time in the evening; industries that live by exporting, and trades depending almost wholly on non-Italian clientages—all alike in marasmus. And nobody with the ghost of an idea how or when such a situation may be improved in spite of all the international 'conferences' (a term fast developing such a rotten smell as suggests another word much shorter—in fact, a monosyllable). Are we really facing a kind of civilization's Dämmerung? It looks so, worryingly. . . . If ever there could be an epoch of aesthetic tastes, and valuations, and *pronunciamimenti*, whereto anything of the opinions and expressions of the eighteenth century would appear thoroughly out of key, this decade of culture—or of non-culture—and of criticism of the arts and letters, as observed from day to day, seems such a period. I wonder whether Gertrude Stein and the late Alexander Pone (whenever the American anarchist of poetical no-thoughts and no-meters, shall inhabit Hades) will be on salutation terms, if they happen to meet. I can see the author of 'The Dunciad' trying to lure Gertrude to the nearest bank of the Styx to push her in, with a vengeful stanza or two."

In the October issue of *The American Mercury* is an eloquent article by Isaac Goldberg, on the subject of John Philip Sousa. The author tells of the march composer's long and successful career and analyzes it searchingly, pointing out how the "simple, fundamental rhythm" of Sousa's military marches endured through "virtually the entire panorama of our national popular music," minstrel show, ballad, waltz, two-step, ragtime, jazz.

"Simple and fundamental," too, were "the gifts of this 100% American, in whose veins flowed not a drop of American blood. On his mother's side he was German; on his father's, Spanish-Portuguese."

(Mr. Goldberg does not say that just such a racial mixture is often the best basis for Americanism of the type most beloved by 100% Americans. Sousa spoke not a word of German, Spanish, or Portuguese; he thought and wrote music in American terms, for while the march as a form started in Europe, it is not a Spanish or Portuguese native rhythm, and Sousa uses none of the typical sequences or intervals of those lands.)

Mr. Goldberg adds that the march king's Americanism was "not blurred with echoes of the African jungle." He used syncopation occasionally but only as passing routine material.

A boy when the Civil War soldiers were returning to Washington, Sousa's birthplace, he remained all his life "as fond of pomp, uniforms and decorations as a South American dictator." There is a sketchy but interesting summary of the man's career as a composer, conductor and writer of verse and books. His musical formula is given by Mr. Goldberg, as rarely venturing beyond the confines of the tonic, sub-dominant and dominant, and yet he attained "the maximum of popularity with the minimum of inner musical substance." Sousa's "contrapuntal equipment is thin, though there are happy moments when he puts it to very effective use." (*The Stars and Stripes Forever*.)

I know that Sousa was thoroughly familiar with the classics (symphonic and operatic) and their counterpoint, but perhaps his own simple way was the result of the practical plan with which Mr. Goldberg's essay credits him: "Sousa early discovered where his powers as a composer really lay, and, with a native ease of self-adaptation easily rationalized his limitations into splendid theory. . . . Rightly

he considered that a good march was better than a bad symphony."

Sousa's fame will outlive that of his jazz successors, is the just belief of Mr. Goldberg, "even though he was essentially the man of the 90's," and lost much of his hold after the new century began; "he paid the penalty that long life exacts: he survived himself. . . . The Sousa who leaped into action at the outbreak of the World War was no longer the Sousa of the war with Spain. He wrote no marches at all comparable with his Manhattan Beach, his Liberty Bell, his Stars and Stripes, his Charlton, El Capitan, King Cotton, Washington Post, High School Cadets. The great Sousa, humbly great in his province, had gone the way of the departing era. Time was the Delilah that had shorn him. He had definitely dated."

Most of the music of the March King, "together with the body that was of John Philip Sousa, lies a-mouldering in the grave. But his soul goes marching on!"

The Goldberg article is sincere and keen, but even its underlying note of satire does not lessen the undeniably remarkable qualities of Sousa's music—it must have been remarkable, because it conquered not only America but all the rest of the world; and not merely for a few months but for several shining decades.

In a New York theatre program there is this item: "Pali, a famous Hungarian violinist, was the father of forty-eight sons, and each one became a famous violinist." Will someone kindly elucidate?

René Devries reports from Chicago about Guy Hardy, local humorist, who when the temple pillars were blown down by a strong wind at the Soldiers Field open-air performance of *Aida*, exclaimed: "So they're giving Samson and Delilah tonight, not *Aida*." Live elephants were used in the triumphal procession of the second act, and Hardy reflected what would happen if he were to throw handfuls of peanuts in places visible to the animals but difficult for them to reach.

Uncle George sends me his latest opus, a song called *California, My Heart Is All Yours*, published by the Freeman Music Co., of Los Angeles.

Living in that city, and popular there as a pianist, teacher and regular radio performer over KRKD (California), Dr. George Liebling has not neglected his career as a composer, and is continuing to publish works from his pen, both in large and small forms.

The present song expresses its complimentary intent in its title (the devoted text is by Lura Roberts Bennett) and is fashioned in extremely simple and semi-popular vein, so simple that I suspect Uncle of having tried to write down to the "peepul," instead of up to them. The George Liebling lyrical bent is too refined to justify such a bid for elementary appeal.

*California* had its most representative compliment in music when Puccini created *The Girl of the Golden West*, and its most universal tribute when Joe Meyer wrote his fervent *California, Here I Come*, sung into the hearts of all the nation by the rhapsodic Al Jolson.

*California, My Heart Is All Yours*, is sponsored by the American Legion branch of that State, and the bandmaster of the organization made an arrangement which had its radio première on September 19.

Latest Soviet musical atrocity: Stalin and the Central Committee have issued an edict permitting composers to write "music qua music, so that creation rather than the spreading of propaganda will be the dominant aim."

Caption in New York Sun of September 21: "Insects Ruin Operatic Show." No, unkind reader, the reference is not to music critics but to a battalion of katydids which invaded the outdoor performance of *The Vagabond King* at Norwalk, Conn.

"Fritz" sends this postcard: "Hooray! Soon there will be four B's in music for Americans—Bach, Beethoven, Brahms, and Beer."

I am in grateful receipt of my annual Mana-Zucca Music Club (Miami, Fla.) Honorary Mem-

bership Card all in gold, and hope to be able to tender my thanks in person if the winter vacation permits me to visit Florida's coral and sunshiny strands.

Some sacred songs would be much more so if their music were better.

When Governor Roosevelt talked of the "forgotten man," could he have meant the one who said several years ago that America is "opera mad?"

In advance of the arrival in New York of Toscanini, Harry Acton, who writes a column in the New York American, called *On the Gangplank* (in which he interviews incoming steamship passengers from Europe) said in his chatter of September 23: "Mr. Toscanini comes in next week with the help of the Bremen, which means that we'll get some more frowns and some more doors slammed in our face."

My last day in Paris was made miserable when I tried to pronounce the name of the new Hawaiian soprano who sings at the Opéra Comique. She is called Ululani Nuihiiaikalanani.

According to the latest census, there are 4,249,988 inhabitants in Berlin, Germany. Popular belief in America would have it that all of them go to concerts and operas, take music lessons, and play chamber music and sing classical Lieder in their homes. It is not so, oh beloved fellow Americans, and therefore you may take heart and feel that in proportion, our national music centres make about the same percentage showing these days as the German capital, and if the slump had not hit us, we would probably be ahead of the musical Athens on the Spree River. We may be, even as it is.

Many other lands would like to enjoy parity with the German Reich so far as its classical composers are concerned.

Needy American veterans of war are rewarded with pensions and bonuses; needy American veterans of music are awarded with creditors' reminders and dispossess warrants. The ways of a republic are mysterious.

Communism might work out well in the realm of composers, those possessing ideas dividing them with those who have none.

Eveleth van Geuns, Amsterdam (Holland) correspondent of the Musical Courier, paid New York a short visit recently. She is not only an accomplished pianist (pupil of Godowsky) but also an effective *raconteur* and has a large fund of anecdotes about the eminent artists she has met abroad. The best of the stories concerns a famous pianist's comment when informed that Fritz Kreisler denied possessing any Jewish blood. "My, how acemic he must be," exclaimed the maestro of the keys.

Another tale of the van Geuns stock also refers to a celebrated pianist who sought an engagement from a prudish conductor. "Your *liaison* with the artist, Mme. X., is too well known here," the batonist made objection. "It isn't true," retorted the accused vehemently, "and anyway, it happened a long time ago."

In a Children's Hour heard regularly over the air in New York, some of the tots, as young as three or four, sing jazz songs taught them by their reprehensible elders. Why spoil the infants so early, musically?

An experienced, highly gifted but jobless violinist (name and address furnished to legitimate inquirers with employment to offer) sends this to Variations, as a text suggestion for a timely song: "Hoover and his platform preaching loudly this refrain: 'Just around the corner, there's a rainbow in the sky.' In the meantime hunger gets me with a gripping bite of pain, So I guess my fiddle I shall eat, and then lay down to die."

Discouraged musicians should remember Shakespeare's line from King Henry IV: "Past and to come seem best; things present worst." And there is, too, Browning's philosophically true reflection: "But how carve way i' the life that lies before, If bent on groaning ever for the past?"

Nevertheless, modernistic music is going back to Bach and romantic music returning from Elba.



by Simon Snoper

Aha! Who was that sitting next to Betty Tillotson and Marion Armstrong in my favorite cafeteria? A gentleman, svelte, dark, distinguished, with info on his fingers. An editor of some music paper, perhaps?

Freddie Fradkin has a shining new Cadillac in which he drives his pretty missus about. The violinist is not holding down any job at present, so a lot of people accuse him of having hidden his pot of gold all during Depression. Not so, my friends. The explanation is that Freddie's Stradivarius (worth \$20,000) was smashed in a taxi accident, and the insurance company came across handsomely.

Dimitri Tiomkin has bought him a ping pong table and is beginning to manoeuvre the bat and ball almost as skillfully as he handles Debussy and Prokofieff on the piano.

Bainbridge Crist wrote me the other day that he had had a new cesspool dug at his home on Cape Cod. That's the spirit, Lucien (I know that's your real first name), help the local plumber. More cesspools, more and quicker prosperity in this country.

Politics in Louisiana seems to mate with music. The flamboyant Senator Huey Long is responsible for the recent appointment of Ernest E. Schuyten (former conductor of the New Orleans Orchestra) as violin instructor at the Louisiana State University.

F. C. Coppicus, tanned and clear eyed, was just in from Europe last week when I asked him whether he enjoyed his trip abroad. "The best time I had in Europe," he said, "was reading Variations in the Musical Courier this summer." That's a vicarious pat on the back, Leonard.

At the recent Coney Island Mardi Gras in New York, whom should I see but Max Pollikoff, the violinist, circulating among the merry-makers. Little Arthur Simon, live radio representative of the Musical Courier, was trying to slink around a corner but my snooperish eyes caught him, too.

William Geppert presented Alexander Haas with a strong three-cent cigar at a recent luncheon. Alec, not a regular user of the brown weed to any extent, puffed religiously at it for half its length. He gulped, sighed, and mopped his clammy forehead. "Well," asked Gepp, "isn't that a fine cigar?" "It certainly is," answered Alec, laying down

the Imperfecto, "so good that I'm not going to smoke it all at once."

Overheard in the Barbizon-Plaza lobby: "What is the Musical Courier?" asked the thin blonde.

"A magazine," answered the plump dowager.

"What kind of a magazine?"

"A magazine about music."

"How do you mean, about music?"

"Oh, about music and artists and orchestras and music."

"Oh, music and such like, eh?"

"Yes, about music."

"Do they print pictures of opera singers and all that?"

"Yes, opera singers and musicians and artists and places."

"What kind of places?"

"Music places."

"Do they put music in their paper, too?"

"No, they don't publish music; music publishers publish music. They publish things about the music. Criticisms and articles and stuff like that."

"Well, is it a good magazine?"

"It is for those who like music."

It's a racket. There are already fourteen insipid—I mean, incipient—opera companies trying to assemble companies and scenery. All the cities, towns, villages, hamlets and cross-roads in the United States will have their music cultures taken this winter.

Well, what do you think the latest operatic venture is? Mary Garden talks of forming her own opera company. And usually, with Mary, talk is action.

"They" tell me that the orchestra at Rockefeller Centre is to be restricted to young men—no one over thirty need apply. That lets me and my ocarina out.

Here's a secret: The Boston Symphony Orchestra players, who have so far survived the current fashion for cutting salaries and whose contracts were renewed last spring for the same remuneration as previously, will be asked to take a "voluntary" cut, for the good of the orchestra, shortly after the season begins next week. The present scale of the B. S. O. men, who are non-union, is about the same as that of the New York Philharmonic after its cut.

Mano-Zucca's new song is called, The Cry of the Woman. The lady with whom I

breakfast said: "The text probably begins with, 'I must have a new dress,' etc."

Milton O'Connell, the press representative of hostilities, tells me that his new automobile is the last word in efficiency. "Why," said he, "give it a couple of dollars and it will run around the corner to the speakeasy, get the necessary coca-cola, and return to its parking space. That car is certainly dizzy at times."

## EUROPEAN ARRIVALS

### Fritz Reiner

Fritz Reiner, Hungarian conductor, arrived in New York September 26 on the SS. Roma, returning from Italy, where he directed a concert of modern American works at the Venice Festival. Mr. Reiner left for Philadelphia to resume his duties at the Curtis Institute of Music.

### Antonio Lora

Antonio Lora arrived in New York on the SS. Aquitania, September 16. The pianist-composer spent August at "Kinwoody," Scotland, as the guest of Mr. and Mrs. J. P. Grace, after which he went to Paris for ten days. While in the French capital he visited the concern which is publishing two Etudes Moderne by Paul Jean-Jean, with piano accompaniments by Mr. Lora. Mr. Lora has resumed his teaching and also is at work on new compositions.

### Kendall Mussey

Among the incoming passengers on the SS. Paris, which docked on September 19, was Kendall Mussey, director of the New York Opera Comique.

### On Board the SS. Lafayette

The SS. Lafayette, arriving on September 18 from Havre and Plymouth, carried Berthe Bert, French pianist and representative of Alfred Cortot's School of Music, in New York; and Francis Blaisdell, American flutist.

### Lawrence Gilman

Lawrence Gilman, first music critic of the New York Herald Tribune, and Mrs. Gilman came back September 23 on the SS. Hamburg.

### Oley Speaks

Oley Speaks, American composer, returned to New York September 23 on the SS. Bergengaria.

### Philip Hale

Philip Hale, veteran music critic of the Boston Herald, landed in New York last week from the SS. Lafayette, after a summer vacation spent in Europe.

### Singers Aboard Saturnia

Lawrence Tibbett, baritone of the Metropolitan Opera Company, accompanied by Mrs.

Tibbett, and Claudia Muzio, soprano of the late Chicago Civic Opera, arrived in New York September 22 on the Italian liner SS. *Saturnia*.

### Paul Stassévitch

Paul Stassévitch, violinist, conductor and teacher at the David Mannes Music School, New York, was among the incoming voyagers on the SS. *Stavangerfjord*, September 22.

### Edgar Shelton

Edgar Shelton, pianist, returned to New York on the SS. *Mauretania*, September 29, after a summer at Monte Carlo and on the Riviera.

### F. C. Coppicus

F. C. Coppicus, executive vice-president of Columbia Concerts Corporation, returned from Europe September 19 on the SS. *Paris*.

### Pietro and Constantino Yon

Pietro and Constantino Yon returned September 26 on the SS. *Roma*. The studios will reopen October 3.

## Foreign News in Brief

### Klemperer Heads Staatsoper Concerts

BERLIN.—Otto Klemperer has been engaged to conduct the entire series of ten subscription concerts of the Staatsoper during the coming season. The programs are chiefly classical. The Staatsoper concerts were directed before the war by Weingartner, Muck, and Richard Strauss, and after the war for a time by Furtwangler. T.

### Joachim Letters for British Museum

LONDON.—Letters of Joseph Joachim, the violinist, to his parents and to his brother Friedrich, which up to now have been in private hands, will shortly be added to the manuscript collection of the British Museum. S.

### Doctor Ireland

LONDON.—John Ireland, English composer, has had the degree of Doctor of Music conferred upon him by the University of Durham. C. S.

### Another Reznicek Opera

BERLIN.—E. N. von Reznicek, the composer of Knight Bluebeard and a number of other operas successfully produced in Germany, has completed another full-length musical drama entitled *Das Opfer* (The Sacrifice). The text is by the Danish author Paul Knudsen.

## OBITUARY

### Frank Hunter Potter

Frank Hunter Potter, formerly assistant music editor of the New York Tribune, died at his summer home in Katonah, N. Y., on September 19, in his eighty-first year.

Mr. Potter was born in Philadelphia, a son of Bishop Alonso Potter of the Pennsylvania diocese. He was a graduate of the Columbia Law School, and practiced in Washington for several years before returning to New York, where he became associated with music, reviewing the first performance of Parsifal for the Tribune. Later he was affiliated with the Metropolitan College of Music, and was an organizer of the choir of the Cathedral of St. John the Divine (New York City). A widow and two sons survive.

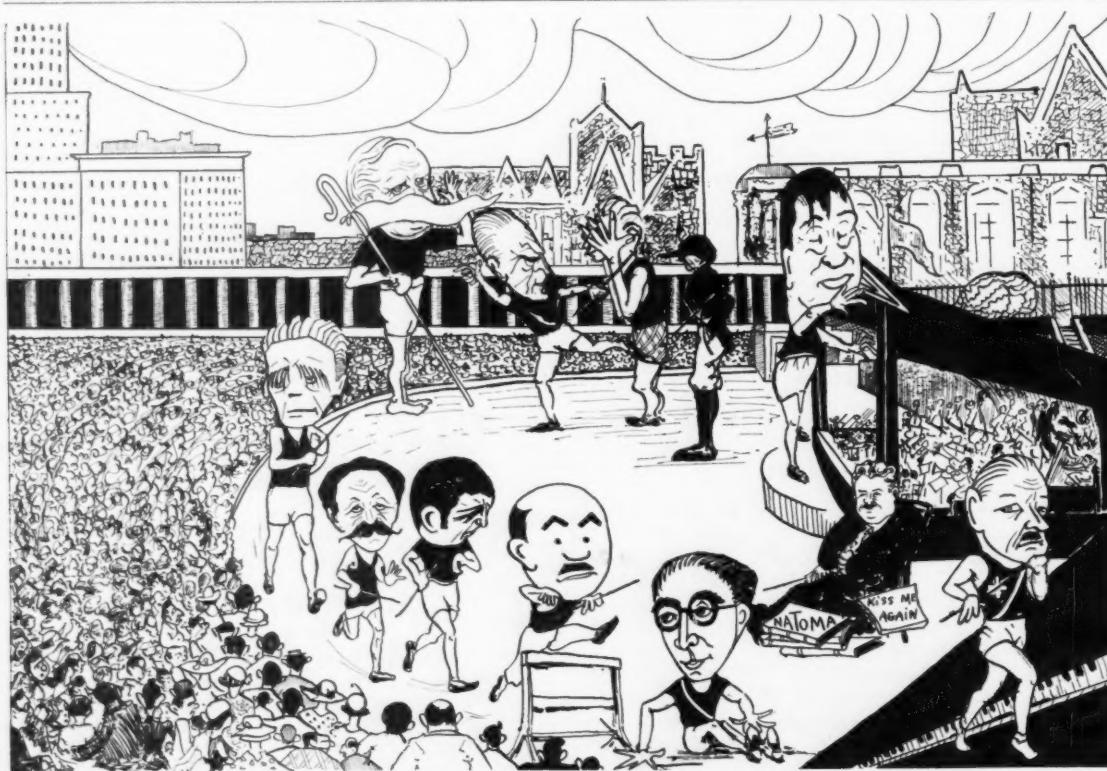
### Joseph A. Schwickerath

Joseph A. Schwickerath, voice teacher of Chicago, passed away at his home on September 20. Born in Germany sixty-two years ago, he was identified with the Chicago Philharmonic Orchestra for many years, was a former president and director of the Chicago Opera Club, and directed a number of choirs and singing societies. He is survived by his widow, Mrs. Helen Spethmann Schwickerath, and two daughters.

### Edward Saxton Payson

Edward Saxton Payson, who retired from the piano industry several years ago, died September 23 at his home in Lexington, Mass. He would have been ninety years old on September 26.

Mr. Payson, who was born in Groton, turned to music as a baritone in grand opera and toured with several organizations through New England and the Canadian Provinces for a number of years. Subsequently he became associated with the Henry F. Miller Piano Company, from 1882 to 1885, and then took a position with the Emerson Piano Company. His association with the latter firm continued until his retirement, when the company was absorbed by a mid-Western piano concern. He was a former president of the National Piano Manufacturers' Association, of the Boston Music Trade Association, and a member of the National Piano Merchants' Association of America. His widow survives.



ECHOES FROM THE STADIUM

(beginning at the extreme right) Ganz, Victor Herbert, Sokoloff, Volpe, Reiner, Monteux, van Hoogstraten, Stock, Hadley, Molinari, Rothwell, Coates.

## THE PHONOGRAPH— ITS FALL AND RISE

**Countering a Magazine Article Purporting to the Contrary—  
The Modern Instrument's Localized Appeal—Effectiveness  
of Present-Day Electronic Science in Reproducing Sound**

By RICHARD GILBERT

A former employee of the old Victor Talking Machine Company, writing in the September American Mercury under the pseudonym of Dane Yorke, regales the readers of that usually perspicacious journal with The Rise and Fall of the Phonograph. The article, which recounts with terseness the commercial history of the original phonograph industry, might have been written as long ago as 1928. Its tone smacks of that date. It is not the customary policy of Messrs. Mencken and Angoff to publish such untimely dissertations.

The title is more contradictory than the contents. There is a large army of discriminating music-lovers supporting the phonograph today. In fact, never before in the history of Edison's invention—most especially from his epochal discovery of the "Edison Effect" with its bearing on thermionic science—have such praiseworthy results emanated from the far-flung recording studios of the world. Mr. Yorke's message reaches us from the isolation of coastal Maine; probably he has been out of touch with scientific events since the old days at Camden. The article sums up the glamorous history of the phonograph as a self-contained, independent industry—which brings us to the point where it left its horse and buggy era. It is calculated to show the purely industrial concepts of the business until the time Thomas Edison, Eldridge R. Johnson and others discovered that the inventive genius of the field had gone electrical and was completely in the hands of Bell Telephone, General Electric and the Radio Corporation group. Because the acoustic model phonograph went into oblivion, there is no occasion for the sweeping caption, The Rise and Fall of the Phonograph. This irrelevant title and the confined industrial ramifications of his text might better grace a less distinguished periodical than the American Mercury.

There can be no cavil with the author's marshalling of industrial and commercial facts. His untimely thesis bristles with figures: advertising expenditures, stockholders' profits and annual sales. All relate to the three erstwhile independent manufacturers of "talking machines" and phonograph records. But, again, Mr. Yorke has been extremely unfortunate in his unpardonable choice of caption. The only possible description of the contents of his résumé would be: The Rise and Fall of the Victor, Columbia and Edison Companies as Self-Contained, Independent Phonograph Manufacturers.

Palpably, the field of recording and reproducing sound—for which the term phonograph still admirably fits—is not a moribund art in any sense. Call to witness the whole motion picture industry; not to subpoena the "remnants" of the Victor, Columbia, Brunswick, Odeon, Parlophone, Polydor, His Master's Voice, and Decca recording laboratories visibly in operation today. All of which publish in individual monthly released recordings which for scope and quality would have been considered impractical a half dozen years ago. What is so irksome about Mr. Yorke's assertion is the fact that the public at large will nod in approval and agree that the phonograph is dead. The man on the street has not been aware of modern phonographical achievement and reading this account of the cessation of stockholder profits in independent venture, when the Great God Radio entered the field of popular entertainment during the past decade, will strengthen this opinion. And with customary obtuseness betakes himself to the nearest motion picture emporium, where he may gloat over native ingenuity for reproducing the utterances, dramatic and otherwise, of a Garbo, a Crosby, a Chevalier. The phonograph is dead, long live the phonograph.

Mr. Yorke's accumulation of facts, nevertheless, has the cold ring of authenticity—if he had only completed his story. He divides the phonograph trade, like ancient Gaul, into three parts.

"Three great companies, Edison, Victor and Columbia, held rigid control, and shared between them a sales income that rose to more than \$125,000,000 a year. That figure represented a retail of expenditure by the American public of \$250,000,000 annually

for phonograph merchandise bearing those three names."

The patent litigations are recounted. Old news. Keen competition in models . . . cylinder versus disc record . . . the industrial romance of Eldridge R. Johnson . . . the obstinacies of Edison—stale stuff. The frenzied advertising . . . the influence of decorators on the flat top model. That last a nice piece of information not so commonly known.

Then: "The . . . story of the Victor decline, and the comic-tragic efforts of the Victor directors to avert it . . ." The radio and the end (why not the beginning?). Perhaps the funeral of the Victor Talking Machine Company but, surely, not as Mr. Yorke would unconsciously impress, the end of the phonograph.

The radio invasion certainly put the "skids" on the talking machine as a medium for home entertainment. The record catalogues of 1924-26 in comparison with the bulk of classical recordings available today offered slight temptations (aside from the memorable fund of Caruso recordings) to advanced musical tastes. The standards of symphonic reproduction amused more than interested the sensitive ear. No wonder the collapse came when the Yes, We Have No Bananas public adopted the radio. Why bother with records?

The past few years, however, have seen the new instrument and new recordings moving slowly but surely out of that almost total eclipse of 1925-28. The salient factor has been the birth of a new medium for cultural expansion: the library of recorded music. Today catalogues bulge with masterpieces recorded by practically every known artist, instrumental and vocal ensemble of worth.

Naturally, the situation as it now stands finds the record companies with a more restricted clientele. No longer do Whiteman records sell by the millions. At the same time the steadily increasing sales of standard symphony albums and other music of high quality demonstrate that a staple article of merchandise with perennial appeal has been developed.

Mr. Yorke barely hints at the new phonographic mechanisms, so closely allied with the mechanisms of radio and developed entirely outside the talking machine industry as it stood in 1925. He admits that the Radio Corporation group took away from Victor both "business and inventive leadership." But our commentator does not explain, for the benefit of conclusive argument (beyond a reference to what he calls "orthophonic" method of recording) just what that "inventive leadership" actually comprised. Once this is clarified we come upon a startling evolution—comparable only to the somewhat analogous case of the carriage and buggy collapse under the onslaught of the automobile industry.

The metamorphosis of the phonograph—aside from the physical principles governing the phenomenon of registering and reproducing sound, as discovered by Scott and Edison—has been amazingly thorough. The electro-magnet pick-up superseded the mica diaphragm or sound box, and the dynamic speaker replaced the funnelled acoustic chamber or horn. In the studio the microphone method of recording (including new and more sensitive instruments for engraving the vibratory frequencies of sound upon wax) thrust order and ease where a former restricted receiving horn made for enigmatic results. And the great science of electronics—mainly the cause of the acoustic model's demise—permitted a tone quality and volume theretofore unknown. These hosts of amplifying valves, rectifiers and audion tubes took away from the old instrument every vestige of its universally familiar personality. Dane Yorke's phonograph became lost in the radio cabinet; nothing but the motor and turntable and pick-up arm remain as distinguishing features.

All of these discoveries came from without the quondam talking machine industry, just as the principles of automobile locomotion came from without the carriage industry. The fundamentals of recording alone remained—the theory, so to speak. The new equipment was electrical in every detail and never engaged the old phonograph companies' mechanics. Bell Telephone, General Electric and other famous laboratories working from DeForest's screen grid inventions opened the way for the talking picture, the radio, telephone relay, public address systems and an entirely new method of dealing with the registration and reproduction of sound.

The talking machine, in contradistinction to the electrical phonograph, could not survive "push-pull" amplification. In all fairness to his many uninformed readers, Mr. Yorke should have at least described the dénouement of all three companies' careers as independent and exclusive manufacturers. To create the impression that the phonograph became a failure just as it reached the automobile stage, is hardly justice to the admirable experiments during the past year by recording companies here and abroad.

But by all means peruse The Rise and Fall of the Phonograph. It is about as authentic a picture as you will find relating to the exodus of that cabinet-enclosed, tin horn music-box, a standard parlor decoration in many varieties for a quarter of a century. Much of it has been told before but probably never so succinctly. It is altogether unfortunate that the average listener (and a large number of music critics, too) still associates his idea of phonography with the old type machine. Such an article as Mr. Yorke's will not assist him to disperse this antique conception.

\* \* \*

*Brunswick Records an Abridged Show Boat*

Jerome Kern's unforgettable music from Show Boat has been perpetuated further in a four-disc album set currently published by the Brunswick Record Company, New York. The eight-disc sides of this noteworthy abridgement contain all of the familiar numbers from what many critics consider America's most important contribution to musical comedy.

Featuring two of the Ziegfeld production's luminaries and a trio of popular radio artists, the set is calculated to measure a high standard in phonographic enterprises of this sort.

Victor Young, Brunswick music director, has concocted an entirely new orchestration of the Show Boat music. This instrumentation captures the admiration; too much emphasis cannot be laid on the effective con-



LEOPOLD STOKOWSKI,

whose recordings with the Philadelphia Orchestra of Schönberg's *Gurrelieder* (complete) and Scriabin's *Prometheus and Poeme d'Extase* are high spots of the year's phonographic activity.

centration and continuity with which the themes and songs are presented and accompanied. Splendid pieces of unusual microphone technic add to the general effect.

Side one is an overture in which are unfolded the delicious tunes. Paul Robeson's unparalleled Old Man River possesses a new charm as it is disengaged from side two. His resonant tones are mirrored with rare phonographic fidelity. Inimitable indeed are Helen Morgan's Bill and Can't Help Lovin' That Man, which follow. Every atom of this singer's unique personality is projected with uncanny realism—the adroit accompaniments ranging from a whispering piano to throbbing trumpets, do credit to Victor Young's virtuosity.

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October 1, 1932

# GERMANY REORGANIZES BROADCASTING SYSTEMS; GOVERNMENT IN COMPLETE CONTROL OF RADIO STATIONS TO FOSTER PATRIOTIC SENTIMENTS

By MILDRED CHETKIN

A program of reorganization undertaken recently by Chancellor von Papen has given new importance to broadcasting in Germany. As an escape from the harassments of the economic depression, the German people have evidenced a growing tendency to take refuge in the old Teutonic ideals of patriotism. There has been a renascence of interest in German history, folklore and traditions, and the government has been quick to take full advantage of this.

In order to foster these sentiments, the Reich has commanded radio. It has secured absolute control of all broadcasting stations, and will also operate one of the most powerful transmitters in Europe, under the direct supervision of two commissioners appointed for the purpose—all this to be consecrated to the cause of the Vaterland. Moreover, there is to be no confusion of issues. Party politics will have no place on the air. Instead, there will be talks on the heroes of German history and legend, frequent messages from Cabinet members (and other government officials), folksongs, and much military music: an infinite series of variations on the theme of patriotism.

Aside from the psychological significance of this undertaking (for patriotism is admittedly an effective insurance against such intensity of feeling as might otherwise be directed into less desirable channels), these reports present several interesting aspects. For one thing, they bear conclusive testimony, if that were necessary, to the fact that the pen now has a potent rival in its superiority over the sword. Especially in the dissemination of patriotic propaganda, the printed word, however brilliantly inspired, must seem ineffectual beside the persuasive powers of a clever orator who, aided by the stirring music of brasses, is hammering home his point to an audience of millions.

To the American business man, of course, that is all "old stuff." He could have told

the Chancellor long ago that the best way to advertise the Vaterland was to put her on the air: a snappy commercial announcement, a snappy program, a little smooth ballyhoo, more program, another snappy announcement and the thing is done. Germany has been sold to the Germans.

## WINNING THE AVERAGE LISTENER

Had the Chancellor made the fatal error of expressing some slight doubt concerning

## STATIC

During the World War Jules Herbeaux was chief gunner in the Aviation Corps of the Navy. . . Ruth Etting's apartment contains an interesting collection of gifts sent by her admiring audiences. They range from pajamas and rings to tapestries, and even extend to her pantry, which is filled with dainty morsels mailed to her from all parts of the country. . . Maria Silveira, WOR soprano, is a direct descendant of the first Portuguese settler in Massachusetts. . . Although the Revelers have made several concert tours of Europe, Frank Black, their arranger, always has been prevented by the pressure of other activities from joining them there. Next time they sail, Black intends to handcuff himself to two of the boys and lose the key.

the wisdom of such a procedure, he would have found himself overwhelmed by a flood of statistics. Not for nothing has the American advertiser spent precious dollars on autographed pictures, prizes, free offers and competitions. He has even been known to

threaten, shamelessly, to leave the air unless a sufficient number of coaxing letters were received, when all the while there snuggled contentedly in the coffers of the station an iron-clad, long-term contract.

All to what end? Merely for the purpose of determining the reaction of the Average Listener. How many of him are there? What is his mental age? What type of program does he prefer? When does he do his most intensive listening? How does the weather affect him? All this information must be at the disposal of the advertiser, and the Average Listener, completely anesthetized by the bait, happily cooperates. With touching eagerness he sends for the radio artist's picture, makes feverish attempts to crystallize an advertising slogan into twenty—no more, no less—vital words, pleads with the adamant sponsor to allow the Hopkins Family to continue its absorbing adventures on the air, and in a hundred other ways submits complacently and with charming good-nature to these experiments. As a result, there exists an imposing array of figures, carefully compiled and studied to prove once more that advertising pays; for if radio in Germany has only recently been given a genuine *raison d'être*, its American colleague has had the comfort of a guiding purpose for many years. There are no evasions, no posturings: it is aimed exclusively and unrestrictedly at the great American pocketbook.

Moreover, broadcasters here depend solely upon the advertiser for sustenance, a condition which obtains nowhere else. While this excessive commercialism is not necessarily alarming, it has nevertheless exercised a marked and not always laudable influence upon the industry as a whole. It has stripped of much of its dignity what might have been a highly powerful instrument of expression, and beyond the occasional sensational inquiry which may ruffle the placid waters, there exists no strongly organized group whose interest in broadcasting is completely removed from the commercial. There is no court to award an occasional verdict to the members of the minority who, merely because they do not represent a tremendous buying power, are of little more than negligible importance to the program builder. Such a position should, logically, be taken by the major broadcasting companies. It is conceded, of course, that they must be operated at a profit, and that a few of their sustaining features—presented though they are, one feels, in the hope of attracting a sponsor—are of real value. If they have not used the facilities at their disposal toward this end, the reason is, of course, patent. Having subjected themselves to steadily increasing doses of commercialism, the broadcasters have become desensitized to the germ. They no longer recognize its presence as even mildly deplorable, and airily profess policies which would have shocked them in those dim, far-off days when they regarded themselves as public servants.

Completely unabashed, they will tell you, in answer to your question, that they have several ways of determining the success of an artist who is a newcomer on the air: "the opinion of studio officials, fan mail, and the reaction of the agencies. The agencies—those are the great gods whom we have to please."

## THOSE WHO MAKE PROGRAMS

We may dismiss as too broad a subject for discussion at this time, the fact that those "great gods" in charge of the radio activities of our advertising agencies are, in a number of cases, preeminently unqualified for such a position. Musical training or even the possession of some degree of musical taste played no part in their appointment; yet it is their "thumbs-up" on which the success of an artist depends. As for those unfortunate performers who, in spite of consistently excellent work on sustaining features, have failed to "click" with the agencies, we can do no more than write fervent and ineffectual fan letters, and wait apprehensively for the day when they shall be removed from the air.

From the opposition bench there naturally comes the contention that under the present system everyone, or practically everyone, is happy. The broadcaster is selling his time, the sponsor is moving his wares, the artist

**ON THE AIR**



RAY PERKINS

has been heard on many commercial programs during the last two years. He is now under exclusive contract with the Barbasol Company over NBC.

is dispensing his art, and the Average Listener is listening. But such an argument leaves us unimpressed. It is neither cogent nor particularly commendable, and since it implies that when every hour on the air is supported by a sponsor an ideal state shall have been reached, it is manifestly unhealthy. We cannot, with any degree of fairness, look to an advertiser to elevate the standard of radio programs. When it has been conclusively proved to him that a certain type of program will loosen America's purse-strings, he cannot reasonably be expected to relinquish it in favor of one which will serve only to develop her critical faculties.

The fact that the Average Listener is generally uncomplaining is not an indication that he is completely satisfied. As a matter of fact, he is mortally tired of The Road to Mandalay and selections from The Chocolate Soldier. But does he transfer his grievance to paper? Nine times out of ten he does not. He merely turns the dial and retreats at the first signs of their approach, for neither the pen nor the paper is at his elbow and he is constitutionally a lazy organism. Besides, with so swift and uncompromising an instrument of revenge at his command—and the dial often becomes just that—he feels no necessity for further effort.

As for the future of radio, there is probably no cause for alarm. If we are forever

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to be at the mercy of the advertiser, we can always hope for the best, for on occasion he has been known to stray with daring courage from the beaten path. At any rate, toxins usually generate their own anti-toxins, and the solution to the problem may at this moment be keeping a tryst with that other elusive wraith just around the corner. Until they make the turn, we gaze back with a hint of nostalgia to those days when studios were smaller, sponsors were fewer, and a program was built for the program's sake.

#### Westminster Choir Programs on NBC Networks

On October 12, the Westminster Choir of Princeton, N. J., is to make its debut over the NBC networks. Assisted by vocal soloists and an instrumental background, the choir will give thirty weekly concerts of half-hour length. The organization, at present associated with the Westminster Choir School, was established ten years ago by Dr. John Finley Williamson, who is still its director.

The choir is internationally known, and during a ten-week tour of European cities appeared twice at Albert Hall, London, and also gave concerts at both the Paris and Vienna opera houses. In his broadcasts, Dr. Williamson plans to present, in addition to liturgical music, European and American folksongs and the dance songs of many nations.

#### The English to Celebrate Tenth Radio Anniversary

British broadcasting celebrates its tenth birthday on November 14, with 5,000,000 licensed radios to its credit.

On August 20, 1920, twelve years ago, WWJ, Detroit, the first American station which still survives, sent its initial program over the air. There are approximately 17,000,000 radios in the United States.

#### Electrical Device Ousts Radio Chimes

Radio chimes are being replaced by an automatic electrical device. These fifteen minute signals that have served to announce the end and the beginning of program intervals have heretofore been made by hand-struck chimes. The new instrument is the invention of Captain Richard H. Ranger, designer of the pipeless organ and of the bell-less carillon.

Captain Ranger has done away with actual chimes, producing his effects with electrically created tones. His instrument is not unlike the old-fashioned music-box. There is a revolving drum with pins properly spaced

which strike against a series of metal reeds. These are tuned to the pitch of chimes and the resulting electrical vibrations are picked up and amplified and then fed into the microphone and thence over the whole network. The result is a much more evenly modulated tone than produced by the old method.

#### Siam Accepts American Radio Methods

American radio methods have been introduced into the peninsula country of Siam

as a result of King Prajadhipok's visit to America a year ago, when he inspected American radio studios and manufacturing plants. The United States Department of Commerce issued a statement that the government-owned station at Bangkok now carries sponsored programs for reception by the 13,000 receiving sets of the country. Although most of the broadcasts are in Siamese, there are also Chinese and English programs.

## RADIO IMPRESSIONS OF A WEEK

WOR has reversed its decision with regard to eliminating the announcer's name. The public has demanded to know the identity of the announcer at the beginning or the end of broadcasts, so the cognomines were restored. . . . This is the time of year when new radio sets appear, and New York usually has had an exhibition called the Radio-Electrical World's Fair, but it has been abandoned this season. It is the first time since 1921 that the new receivers have not been introduced to the public in a large auditorium, either at Madison Square Garden or the Grand Central Palace. A number of manufacturers displayed their latest models at the Hotel Edison during the week of September 19. . . . Substantial music is being shown in the limelight. . . . Saturday, the Columbia Salon Orchestra (Vincent Sorey, conductor and violin soloist) continued its series of Musical Old Masters with invigorating music. . . . The Round Towers' Quartet (WABC) are equally able interpreters of modern songs and ballads. Our own Carrie Jacobs-Bond was remembered by Just A Wearyin' for You. Virginia Arnold, pianist for this ensemble, played Percy Grainger's Country Garden and showed herself a painter of apt moods. . . . Godfrey Ludlow, violinist, played over WEAF with a fluent style and incisive technic, including in his list Albert Spalding's Alabama. . . . The WJZ Concert Orchestra broadcast concert favorites, both light and classical music, at tea-time. . . . San Francisco held the ether for a half hour through WJZ. The Pacific Feature Hour consisted of the Pacific Na-

tional Singers and an orchestra under the direction of Emil J. Polack. A generous portion of the program, Gems from National (Folk) Music, was devoted to Smetana, champion of Bohemian song. Perhaps the great distance made the music sound harsh to the ears. There was terrible discord among the singers, due, it seemed, to the women's customary determination to predominate at all costs. . . . WEAF announced Melodic Gems late in the afternoon. This broadcasting company's propensity is to label three out of five sustained features as gems. However, the nomenclature was correct in this case as the mixed quartet under George Dilworth was scintillant. The baritone made an indelible impression with Water Boy; and again two Americans, Carrie Jacobs-Bond and Oley Speaks, were programmed. . . . One quarrel we cannot pick with radio artists is forgetfulness of American composers—for they allot a sizeable amount of time to native creative output. Glad to see that Columbia is giving Tito Guijar more of a chance. We recommend him highly. . . . Irene Beasley's voice radiates her charming personality over WABC. . . . Patrick Henry, tenor on WLWL, gave an inspiring performance of Rimsky-Korsakoff's Song of India. . . . The Rollickers' harmonization is captivating in novel arrangements (WEAF). . . . The Little Symphony Orchestra, WOR (Philip James, conductor) had Herma Menth, Viennese pianist, as guest soloist in Rubinstein's D minor concerto. Miss Menth was com-

## A ROYAL VAGABOND



WARD WILSON,  
impersonator, is heard every Wednesday,  
Thursday and Friday on the Royal Vagabond  
program of WJZ. (Harold Stein  
photo.)

manding by reason of her crispness of style. . . . Erno Rapee and his World Wanderers went on a musical jaunt to Latin-America, with Viola Philo, vibrant soprano, the main soloist. Miss Philo's voice is admirably adapted to broadcasting. . . . Rapee is maintaining the good taste in music evidenced in the first and second Symphony for the Masses (WEAF). Overture to Mozart's Marriage of Figaro, Artists' Life, by Strauss, Tschaikowsky's Pathétique Symphony, Les Preludes of Liszt and overture to Wagner's Rienzi occupied places in the third concert. . . . Jurien Hockstra, concert and radio baritone, is among the best voices now on the air. Lee Cronican is his capable piano accompanist.

work of these potential air musicians during the broadcasts. The program is not limited to auditionists, but takes in those whose talents have been recognized through performances elsewhere, either in concert or on the stage.

The seventy-piece Roxy Symphony Orchestra (New York), the largest theatre orchestra in the country, has resumed its schedule of broadcasting after an absence of seven months, and is to present a weekly program through CBS stations. The orchestra is under the direction of David Ross, with Jules Lenzberg assistant conductor, Mischa Violin concertmaster, Cornelius Van Vliet solo cellist, and Harry Perrella piano soloist. The concerts will originate from the broadcasting studios of the Roxy Theatre.

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## MUSICAL COURIER

### NETWORK

### OF NEWS

Countess Olga Albani was the guest during the Goodyear Hour of September 14. The Revelers Quartet and the orchestra, under the leadership of Victor Young, also contributed to the program.

Nelson Eddy has completed his first year as soloist on the Hoffman Hour. The series is under the direction of William Merrigan Daly, and comes through WOR.

A special orchestral medley was arranged by Maurice Baron for the Parade of the States program of September 12. Erno Rapee conducted the concert orchestra, and the McCrary Brothers were heard in characteristic songs of West Virginia, the state to which the program was dedicated.

Wilfred Glenn has inaugurated a new program which is to be heard twice weekly over NBC. During the series Glenn, who is the basso of the Revelers Quartet, will present songs that appeal especially to men.

Santiago Rodriguez, baritone, offered two Cuban songs during the recent Market and Halsey Street Playhouse presentation over WOR. Roger Bower directed the program.

Four new groups have been assigned regular periods on WOR. They are the Mandoliers, a quintet of plectrum instruments; the Aristocrats, an instrumental and vocal trio; the Hi-Hatters and the Bachelors, both male quartets.

The Jack Frost Melody Moments program has completed its third year of broad-

casting and inaugurated the fourth year with a gala concert on September 7, through an NBC network. Michel Rosenker, violinist, William Rosza, pianist, and a mixed vocal quartet consisting of Oliver Smith, Helen Oelheim, Kathryn Palmer and Vernon Jacobsen, were presented by Josef Pasternak, the director.

Tito Coral, WOR's South American baritone, has been engaged to appear in the stage presentations at the Roxy Theatre, New York City. He will continue to present radio programs.

Mrs. Ferde Grofé, wife of the composer, gave birth to a seven-pound baby girl on September 25.

An interesting program is being presented by Columbia in their new series, the Columbia Guest Revue. The purpose of the broadcasts is to give promising artists who have displayed outstanding talent at auditions, but who are not on regular programs, an opportunity to perform on the air. Believing that artists do not always give their best performances at auditions, the Columbia Program Board will pass final judgment on the

### RADIO PERSONALITIES

#### HAROLD SANFORD

It was a Victor Herbert concert that determined Harold Sanford to adopt a musical career, and it was his intimate friendship with the composer that later proved a dominating influence in his life.

Born in Florence, Mass., Sanford began the study of the violin at the age of seven. Although he possessed ability he directed his efforts toward becoming a mechanical engineer, and regarded the violin as a means of earning sufficient funds for a college education. Before he had finished high school, however, music assumed increasing importance to him, and he left for Boston to study under Emil Mollenhauer and Dr. Percy Goetschius.

It was the latter who effected an introduction to Victor Herbert, who gave Sanford the first violinist's chair in his orchestra and entrusted to him the supervision of orchestrations and arrangements, and later the official management of the organization. In addition to his association with Herbert, Sanford played with the New York Philharmonic and the Metropolitan Opera House orchestras.

At present he is a staff musical director of the National Broadcasting Company, and has been heard as conductor of the Philco, Maxwell House, Sunoco, Dutch Masters and other radio programs. Harold Sanford is recognized as the foremost disciple of Victor Herbert's music, and is also the composer of Cavalcade March, Bluettes, Rosebud and Mem'ries.

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## Berlin's Tonal Season Starts With Opera

(Continued from page 5)

cember, however), and at this Artur Schnabel is to play the D minor piano concerto. The Kleiber concerts include a "romantic" program, a Beethoven program, a Viennese evening (composed of Mozart and Johann Strauss) and a Wagner evening. The soloists engaged comprise Franz von Vecsey, Moriz Rosenthal, Wilhelm Bachaus, Adele Kern and Maria Müller (the latter, despite her great popularity, a highly infrequent apparition hereabouts these days). At the Unger concerts will be heard Alexander Kipnis, Joseph Schuster, Georg Bertram, Leonid Kreutzer and Poldi Mildner.

NOVELTIES BY WIRELESS

As usual, it is to the programs sponsored by the Rundfunk that one looks for the most stimulating in the way of musical novelty. Eugen Jochum, whose soloists include Walter Geiseling, Maurits van den Berg, Emanuel Feuermann, Georg Kulenkampf and Erika Morini, offers in addition to time-honored classics, first performances of works by Glazounoff, Rudi Stephan, Kodaly, Hugo Herrmann, Philipp Jarnach and Conrad Beck.

The chorus of the Singakademie (under Georg Schumann) has planned ambitiously for the coming season, although its program contemplates only two novelties. These are Otto Jochum's Der Jungste Tag and Heinz Schubert's Hymnus for soprano solo, chorus and orchestra. This last, the work of a young composer from Hildesheim, was perhaps the outstanding popular success at the Allgemeiner Deutscher Tonkünstlerfest in Zurich last June, where it had its first performance. The Singakademie also plans a re-hearing of Schumann's long neglected Paradise and the Peri, as well as performances of Mozart's Requiem, Bach's B minor Mass, Christmas Oratorio and the St. John and St. Matthew Passions. The centenary of Brahms' birth is to be observed May 6, 7 and 8 with productions of that master's Song of Fate, Triumphlied, Gesang der Parzen, Nanie, Rinaldo, Rhapsody, Begräbnisgesang and the German Requiem.

TWO OPERA HOUSES OPEN

The opera houses are rapidly getting into their stride. The Städtische Oper has fulfilled its second promise of the new season with a newly-studied production of Siegfried, the Staatsoper's first with a restoration of Verdi's Otello. The refurbished Siegfried completes the Civic Opera's King cycle, which the Charlottenburg establishment has been almost two years in fitting out. When the tetralogy is given in its proper sequence, certain stylistic discrepancies in the mounting of the four dramas will probably make themselves felt. Nevertheless, from a decorative standpoint Siegfried must probably be accounted the most successful of the lot. The stage pictures which Gustav Vargo has made for the first and second act, though they depart in some ways from Wagnerian precedent, are admirably in the Wagnerian spirit. By leaving one-half of Mime's cave wide open (against a beautiful woodland background), the scene builder lends a new significance and illusion to the impetuous comings and goings of Siegfried and to the first appearance of the Wanderer, who is not obliged to stand stiffly on the customary staircase while the orchestra sounds the majestic harmonies of his motif but is seen slowly approaching from sylvan distances. You are even shown Mime messing around the underbrush in search of poisonous herbs—though such business is contrary to the implications of Wagner's text. A welcome riddance is the traditional fur-covered couch on which the average Siegfried throws himself to wriggle and kick his heels in the air. Gone, too, are the electric sparks of the anvil in the sword-forging scene. On the other hand, it is not so easy to see why the producers should have changed the quivering sunbeams which so terrify Mime into unaccountable flashes of blue lightning.

THAT SLUGGISH DRAGON

The second act is one of the most beautiful and appropriate pictures the present writer has ever seen in this opera. Its one defect is the sunbeams that flock the trees and the steep declivities at the back, which, by reason of their sharp visibility, mar the illusion of deep night that ought to envelop the colloquy of Alberich and the Wanderer. (The backgrounds in both the first and second acts are not paintings but light projections.) The Charlottenburg dragon is not much better than the average brand of Wagnerian dragon. He has five superb teeth, to be sure, and a back that looks like a camel bearing a load of artichokes. He moves two or three feet on wheels, but that is about the limit of his mobility. The beast seems to have no fight in him and once he had accidentally struck his head against a canvas rock he was quite done for. He roared magnificently before he came into view, but

sounded about as violent as a sucking dove when he advanced upon the stage at which time his voice issued from a wholly different point of the compass.

It would have been a highly delectable Siegfried, on the whole, if Fritz Stiedry, who conducted, had not been addicted to such sluggish, leaden-footed *tempi*. But sluggishness in Wagner is an old complaint of Herr Stiedry's. He drags Götterdämmerung and Rheingold unmercifully and he almost dragged the first act of Walküre to death a few days before the Siegfried in question. The worst of it is that his heaviness of pace is allied to a fundamental want of rhythmic sense. One rarely feels the pulse beat of the music under his baton.

The leading roles were entrusted to Messrs. Pistor, Hofmann, Gombert and to Mmes. Bindernagel and Amerling. Mr. Pistor undoubtedly has his ups and downs and his voice is not of the greatest resonance or sensuous charm. But his young Siegfried rivals Max Alvary's in appearance and his acting is delightfully free from either constraint or exaggeration. It was a pleasure to behold in the sword-forging scene a hero who smote the blade as if he were engaged in more robust occupation than fastening carpet tacks. In the forest scene the tenor was romantically illusive and easily natural in demeanor. Taken by and large, Herr Pistor is probably the best living Siegfried, even if some of the subtler traits and more psychological expressions of the role elude him.

THE METROPOLITAN'S NEW MIME

Ludwig Hofmann, whom New York will hear this winter, offered a Wotan of routined competence. It was Wilhelm Gombert's first attempt at Mime, and his lusty impersonation was not without its merits. But it will be better still when Herr Gombert curbs his exuberance and remembers that the tricky gnome is something more than an Offenbach comedian. A new Scandinavian base of promise, Nils Hedlund, delivered the sentences of Fafner. The outstanding singing of the evening, however, was furnished by Gertrude Bindernagel, whose gorgeous if technically imperfect voice soared ecstatically above the most formidable obstacles which the exponent of the bridal Brünnhilde is called upon to surmount. In gesture and action this awakened goddess was heavily commonplace.

The restoration of Otello (with the old but still adequate settings of Aravantinos) was not a matter of much pomp or circumstance. That the noble masterpiece has been out of the repertoire for several seasons, is probably to be explained by the fact that Otellos do not grow on every tree in Germany nowadays (do they, for that matter, anywhere else?). Fritz Soot, the Staatsoper's previous best bet for the Moor who loved not wisely but too well, is now past the stage where a cautious management would entrust him with so heavy a responsibility. After due prayer and meditation (presumably) the Staatsoper direction decided to chance it with Fritz Wolff. Now Herr Wolff is a talented and conscientious artist and sometimes a good singer. His Otello is a creditable achievement, throughout sincere and painstaking. But he simply was not born with the elemental ferocity and the caveman robustness which this role demands. He is almost too inherently sympathetic. Moreover, his voice wants the volume, the impact and the trumpet quality of a genuine Otello voice, and some of the more tempestuous passages of the part taxed him sorely.

The superlative element of the performance was the Iago of Herbert Janssen. The baritone seemed hardly in his best vocal estate and the narrative of the dream suffered in consequence. For all that, the impersonation conveyed a sense of malign and ruthless power altogether overwhelming, as well as a quality of almost serpentine fas-

cination. The formidable delivery of the Credo was probably the high point of the performance.

It cannot be said that most of the other contributions rose above mediocrity. Käthe Haidersbach possesses some beautiful high tones, but the rest of her voice sounded wavering and unanchored and she made little of Desdemona's choicest pages. The Staatsoper orchestra played admirably under Erich Kleiber, whose reading of the glorious score was at its best in the infinitely beautiful love music of the first act and at its weakest in the bodeful mood-painting of the fourth.

## I See That

Jeanette Comoroda, dramatic soprano, appeared in the Elmo Russ production, *In An Old Castle*, at the WMCA Theatre, October 1.

The New York Madrigal Society will hear singers and instrumentalists desirous of making New York debuts this season, October 7, at 817 Steinway Hall.

Paul Longone is resuming his operatic projects after a holiday at Cannes, France.

Manfred Malkin, pianist and teacher, and Cecil Carol Fisher were married last week in Cortland, N. Y.

Dr. Nicholas J. Elsenheimer, pianist, composer and teacher, for many years dean of the Granberry Piano School, New York City, has resigned his position with the school and opened a studio in Steinway Hall.

Ethel Fox is recuperating in the Community Hospital, New York City, from an appendicitis operation.

The Fiqué Music Studios, Brooklyn, N. Y., announce the first annual competition for free scholarships, covering piano, voice and violin. Contestants must register on or before October 5, and should present a letter from a responsible person; dates of the contests to be announced.

S. Hurok's new attractions for the 1932-33 season will be the Monte Carlo Ballet Russe, Jean Hubeau, pianist, Rafael, concertist, Clotilde and Alexandre Sakharov, dancers, the Kitay Brothers, violinist and pianist, and another attraction still to be announced.

Richard Crooks will sing in Dallas, Tex., October 26.

Lola Monti-Gorsey, who took leading soprano roles with the Puccini Grand Opera Company during their recent season at Bryant Park, New York, is not accompanying that organization on tour. Miss Monti-Gorsey is at present singing with the Paley North Hudson Opera Association in Union City, N. J., and also appearing in concert.

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## STUDIO NOTES

### LOUIS BACHNER

A number of pupils of Louis Bachner, American vocal teacher residing in Berlin, have received opera engagements for the coming season. Maria Elsner, soprano of the Dresden Opera, is to sing a leading role in the new Reinhardt production of Alt-Heidelberg, at the Grosses Schauspielhaus, Berlin. Arthur Cavara, tenor, is with the Staedtische Oper, Berlin; Carin Carlsson, contralto, with the Essen Opera; Erich Beisbarth, baritone, Basel Opera; Lili Birawer, soprano, Muenster Opera; C. Kargan, tenor, Riga Opera; Ellen Seibert, soprano, Mainz Opera. Amelia Stresi, soprano, an American student of Mr. Bachner, is to fulfill a month's engagement during December at the Scala, Berlin's largest variety theatre, singing operatic arias.

### ERNESTO BERÚMEN

Ernesto Berúmen, New York pianist and teacher, announces forthcoming engagements for three of his artist-pupils. Harold Dart is to play the Liszt E flat concerto with the Bridgeport (Conn.) Symphony Orchestra on October 24. Blanche Gaillard gives her annual New York recital at Steinway Hall on November 2. Aurora Ragaini, who made her debut at Town Hall two years ago, gives a program at the Barbizon-Plaza, New York City, November 18. Mr. Berúmen has started his fall classes at the La Forgeg-Berúmen Studios.

### EARL OLIVER

Earl Oliver, baritone, of New York, offers training in opera, concert, oratorio and radio singing and also coaches professional artists. His operatic repertoire includes German, Italian and French roles and he has sung on the Continent in opera, concert and oratorio. His first training was received at the New England Conservatory, Boston, Mass. He later went abroad for further study.

### WILLIAM O'TOOLE

William O'Toole opens his season of courses in creative piano technic at his New York studio October 3. At the first lesson a brief explanation of the O'Toole method will be given, questions will be answered, and several pupils will demonstrate by means of exercises.

### N. F. of M. C. Announces Young Artists Contests

The New York Federation of Music Clubs announces that bulletins outlining the requirements for the Young Artists Contest to be held by the National Federation of Music Clubs in conjunction with the Schubert Memorial, Inc., are now ready for distribution. As these contests are for young artists, not students, no test numbers are listed. Each contestant must submit two complete recital programs and be prepared to perform any listed number upon request of the jury. Instrumentalists must have in readiness three concertos and singers three selections with orchestra. Contestants in opera must be able to sing two complete roles of their own choice, one in English. All contestants must be from twenty-one to thirty years of age.

The Schubert Memorial, Inc., will select from the National Federation winners in voice, piano, violin and cello, two artists for an appearance with a major orchestra in New York City. There are seven cash awards of \$1,000 each for the first winners in piano, violin, cello, organ, female voice (high or low), male voice (high or low), and opera voice (man or woman). Contestants enter the state auditions, the winners to appear in the district competitions. The Liberty District comprises New York, New Jersey, Pennsylvania and Delaware. State competitions are to be held during March, 1933. The district winners will appear in the finals at Minneapolis during the week of May 23, 1933, at the National Biennial, when the final awards are to be made. Further particulars and bulletins may be had upon request from Florence Otis, 155 East 47th Street, New York City.

### Merran E. Reader Returns to New York

Merran E. Reader, young American dramatic soprano of the German Grand Opera Company, who has been vacationing at her home in Beaver Valley, Pa., appeared during the summer as soloist in several concerts in Pittsburgh and vicinity—at Freedom, Pa., under the auspices of the Freedom Women's Club, and at the Beaver Falls (Pa.) High School Auditorium, in a program of operatic music. In the ensemble numbers she was supported by Frances Doerr, Neal Mowry and Max Kroen, with Gertrude Mohr at the piano. This quartet, known as the Schubert Concert Quartet, was organized by Miss Reader and heard over KDKA. She has returned to New York to prepare for an active season.

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## NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

**A Dream Song**, Idyll, for violin and piano, by Milan Lusk.

This is the last composition of the Chicago violinist and composer, whose premature death occurred last month in Prague (Czechoslovakia) following an operation which became necessary during his summer stay abroad.

Attractive melody and fine harmonic sense are the qualities that appeal primarily in Lusk's Dream Song. It is direct and spontaneous in expression and avoids all groping for modernistic "atmosphere" and other misty modes. Lusk's compositorial talent makes a bid for those who like a facile tune gracefully garbed, and treated with refined musicianship. (Clayton F. Summy Co.)

### Addresses Wanted

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### MISCELLANEOUS

Reviewed by Margaret Harris

#### SACRED SONG

**Alone With Thee**, by Blanche Ebert Seaver.

An anonymous prayer is used by Blanche Ebert Seaver as a memorial hymn, written with feeling. The melody is flowing and the song not difficult. It is issued for high and low voice. (Chappell-Harms, Inc.)

#### OCTAVO CHORUSES

**Prayer of Praise**, by Beryl Rubinstein.

Beryl Rubinstein's Christmas hymn, for first and second tenor and bass, with words from an early hymn, is made effective through the writer's skill in counterpoint and nuance. Crescendos fade quickly into perfect pianissimos, heightening the import of the text, creating in song the drama of the story it tells. And so with its climax, The Christ Is Born, sung fortissimo, gradually

passing through retarded phrases to a pianissimo "glory." (Carl Fischer, Inc., New York.)

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1932.**

**STATE OF NEW YORK** } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

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113 West 57th St., New York, N. Y.

Managing Editor, Thornton W. Allen,

113 West 57th St., New York, N. Y.

Business Manager, Geo. H. Hilbert,

113 West 57th St., New York, N. Y.

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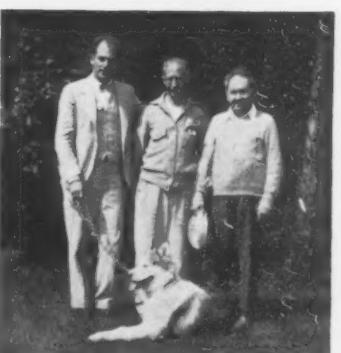
MARIE MUELLER,  
soprano, formerly of the Metropolitan,  
and Carleton Smith doing a Bavarian  
folkdance on the natural stage of the  
gardens of the Chateau Mirabelle in  
Salzburg.



GANNA WALSKA  
(left) with Charlie Chaplin at St. Moritz, Switzerland, and (right) also with Charlie,  
but he has grown cold.



RALPH  
LEOPOLD,  
pianist, on the  
estate of a friend  
near Portland, Me.  
Mr. Leopold will  
resume teaching at  
his New York  
studio October 3.



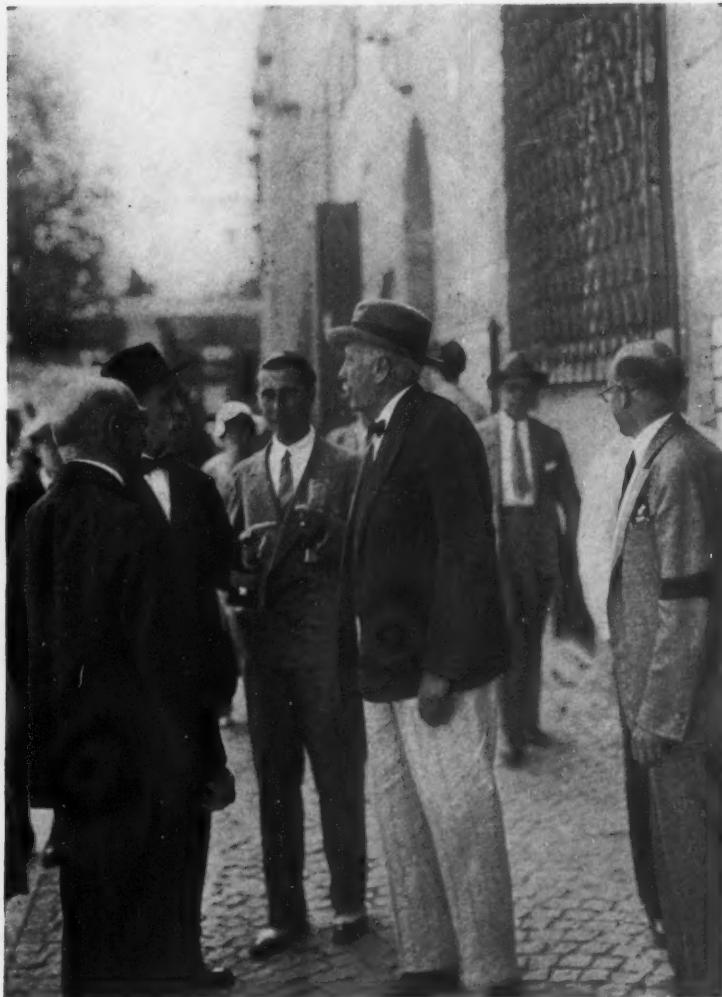
LEOPOLD GODOWSKY,  
in Maine, shown with Lieutenant Lof-  
gren, aide to Commander Byrd on his  
South Pole expedition, and Abraham  
Mandelstam. The dog is one of the  
Ekimo huskies born at the South Pole  
during the expedition.



MARY WIGMAN  
and her two dogs, Pit and Leda.



PERCY RECTOR STEPHENS  
resumed teaching at his New York  
studio on September 20, after three  
months' vacation on the coast of Maine.



A NEW PICTURE OF RICHARD STRAUSS.  
The master leaving the Festspielhaus at Salzburg, after conducting a matinee concert of  
his compositions with the Vienna Philharmonic. Note the informal summer attire.



RITA ORVILLE  
is to give her annual New York recital  
on October 25 at Town Hall. (Photo  
© Elzin.)

# MUSICAL COURIER

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Conductor and Some of the Soloists at the Worcester, Mass.,  
Music Festival, October 3-8.

